

SINGHĪ JAINA SĀSTRA SIKSĀPĪTHA

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UDDYOTANA SŪRI S

# KUVALAYAMĀLĀ

(A Unique Campu in Prakrit)

*Critically Edited from Rare Mss Material for the First Time with  
Various Readings etc*

PART II

RATNAPRBHA SŪRI S

## KUVALAYAMĀLĀ KĀTHĀ

(A Stylistic Digest of the above in Sanskrit)

*Critically Edited with Various Readings etc ,  
and also Introduction, Dr Agrawala's Cultural Note, Gāthā Index, Notes etc*

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सिंधी जैनशास्त्र शिक्षापीठ

सिंधी जैन ग्रन्थमाला—ग्रन्थाङ्क, ४६

प्रधान संपादक - आचार्य जिनविजय मुनि

दाक्षिण्यचिह्नाङ्क श्रीमद् उद्द्योतनसूरिविरचिता

# कुवलयमाला

(प्राकृतभाषानिवद्धा चम्पूस्वरूपा महाकथा)

अतिदुर्लभप्राचीनपुस्तकद्वयाधारेण सुपरिशोध्य बहुविधपाठभेदादिभिः  
परिष्कृत्य च संपादितम्

★

द्वितीयभागः

रत्नप्रभसूरिका कुवलयमालाकथा

प्रस्तावना, द्विषणी, सूची आदिसहित

संपादकः

डॉ. आदिनाथ नेमिनाथ उपाध्ये, एम ए, डी लिट्

डोन, कलाविभाग, शिवाजी विद्यापीठ, कोल्हापूर



भारतीय विद्या भवन

घोषाटी : मुंबई-७

## ॥ सिंधीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

अस्ति यद्भाभिधे देशे सुप्रसिद्धा मनोरमा । मूर्ध्निदावाद इत्याख्या पुरी संभवशास्त्रिनी ॥	१
यहवो निवसन्त्यत्र जैना ऊकेशवज्जना । धनादया नृपसामान्या धर्मरंभपरायणा ॥	२
धीशालचन्द्र इत्यासीत् तेप्येको बहुभाग्यवान् । साधुवत् सच्चरित्रो यः सिंधीकुलप्रभाकरः ॥	३
बाल्य एवागतो यस्य कर्तुं व्यापारविस्तृतिम् । कलिवातामहापुण्यां मृतधर्मार्थनिद्वय ॥	४
कुशाग्रीयस्वबुद्धयै सद्गत्या च सुनिष्ठया । उपाग्यं विपुला लक्ष्मीं कोट्यधिपोऽननिष्ठ स ॥	५
तस्य मधुकुमारीति सभारीकुलमण्डना । अभूत् पतिव्रता पत्नी शीलसौभाग्यभूषणा ॥	६
श्रीबहादुरसिंहाख्यो गुणवांस्तनयस्तयो । अभवत् सुहृदी दानी धर्मप्रियश्च धीनिधि ॥	७
प्राप्ता पुण्यवता तेन पत्नी तिलकमुदरी । यस्या सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥	८
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नरेन्द्रसिंह इत्याख्यस्तेजस्वी मध्यमः पुत्रः । सुनुवरिन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥	१०
सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणा । विनीता सरला भव्या चितुर्मार्गानुगामिनः ॥	११
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अन्यच्च—

सरस्वत्या सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्यासीत् सदाचारी तच्चित्र विदुषा क्षलु ॥	१३
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देश-कालस्थितिसौख्यं विद्या विज्ञानपूजकः । इतिहासादि-साहित्य-संस्कृतिसत्कलाप्रियः ॥	१६
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अध्यायदा प्रसंगेन स्वपितुः स्मृतिहेतवे । कर्तुं किञ्चिद विनिष्ठं स कार्यं मनस्यचिन्तयत् ॥	२०
पूज्यः पिता सदैवासीत् सम्यग्-ज्ञानरुचिः स्वयम् । तस्मात् तज्ज्ञानबुद्धयर्थं यतनीयं मयाऽप्यहम् ॥	२१
विचार्यैव स्वयं चित्ते पुनः प्राप्य मुलमतिम् । अद्वैतपदस्वमित्राणां विदुषा चापि तादृशाम् ॥	२२
जैनज्ञानप्रसारार्थं स्याने शान्तिनिकेतने । सिंधीपदाङ्कितं जैनज्ञानपीठमतीतिष्ठत् ॥	२३
श्रीजैनविजयः प्राप्तो मुनिनाम्ना च विभूतः । स्वोक्तं प्राथितस्तेन तस्याधिष्ठापकः पदम् ॥	२४
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कवीन्द्रेण स्वोन्द्रेण स्वोद्यपावनपाणिना । रस-ना-गाङ्क-नग्रा-ब्दे तत्प्रतिष्ठा व्यधीयत् ॥	२६
प्रारब्धं मुनिना चापि कार्यं तदुपयोगिकम् । पाठनं ज्ञानलिप्सूना तर्पयन् ग्रन्थमुष्कलम् ॥	२७
तस्यैव प्रेरणा प्राप्य श्रीसियोकुलकेतुना । स्वपितृभ्योऽसौ चैषा प्रारब्धा ग्रन्थमालिका ॥	२८
उदारचेतसा तेन धर्मशीलेन दानिना । ध्ययितं पुष्कलं द्रव्यं तत्सत्कार्यमुत्तिष्ठये ॥	२९
छात्राणां वृत्तिदानेन नैकेषां विदुषां तथा । ज्ञानाम्यासाय निष्कामसाहाय्यं स प्रदत्तवान् ॥	३०
जलवाष्पादिकानां तु प्रातिकूल्यादसौ मुनिः । कार्यं त्रिबायिकं तत्र समाप्यग्न्यत्र चास्थितः ॥	३१
तत्रापि सततं सर्वं सहाय्यं तेन यच्छता । ग्रन्थमालाप्रकाशाय महोत्साहं प्रददितः ॥	३२
नन्द-निध-ङ्क-नग्रा-ब्दे जाता पुनः सुयोजना । ग्रन्थावल्या स्थिरावल्या विस्तराय च नूतना ॥	३३



तत् सुहृत्परामर्शान् सिधोयशनमस्वता । भा वि छा भ व नायेय ग्रन्थमाला समापिता ॥ ३४  
 आसीत्तस्य मनोवाञ्छाऽपूर्वा ग्रन्थप्रकाशने । तदर्थं व्यपित तेन लक्षावधि हि रूप्यकम् ॥ ३५  
 दुर्विलासाद् विधेर्हन्त । दीर्घाग्याच्चात्मबन्धूनाम् । स्वल्पेनैवाय कालेन स्वर्गं स सुकृती ययौ ॥ ३६  
 इन्द्र-शू-न्य-नेत्राब्दे मासे आपादसप्तके । कलिकातास्थ्ययुयां स प्राप्तवान् परमा गतिम् ॥ ३७  
 पितृभक्तैश्च तत्पुत्रं प्रेयसे पितुरात्मन । तथैव प्रपितु स्मृत्यै प्रकाशयतेऽधुना पुन ॥ ३८  
 इयं ग्रन्थावलि श्रेष्ठा प्रेष्ठा प्रज्ञावता प्रथा । भूयाद् भूत्यै सता सिधोऽकुलकोटिप्रकाशिका ॥ ३९  
 विद्वज्जनकृताल्हादा सच्चिदानन्ददा सदा । चिर मन्दत्विय लोके श्रीसंधी ग्रन्थपद्धति ॥ ४०

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## ॥ सिंधीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाठाख्यो देशो भारतविभ्रत । रूपाहेलोति सन्नाम्नी पुरिका तत्र सुस्थिता ॥ १  
 सदाचार-विचारान्मा प्राचीननृपते सम । श्रीमच्चतुरसिहोत्र राठोडान्दयभूमिप ॥ २  
 तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्र प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणी ॥ ३  
 मुञ्ज-भोजमुखा भूया जाता यस्मिन् महाकुले । किं वर्ण्यते कुलीनत्वं तत्कुलजातजन्मन ॥ ४  
 पत्नी राजकुमारीति तस्यामूद् गुणसहिता । चातुर्य-रूप लावण्य-सुवाक्-सौजन्यभूयिता ॥ ५  
 क्षत्रियाणो प्रभाषणां शौर्योद्दीप्तमुखाकृतिम् । या दृष्टं जनो मेने राजन्यककुलजा त्वियम् ॥ ६  
 पुत्रं कितनसिंहाख्यो जातस्तयोरतिप्रिय । रणमल्ल इति चाप्यद् यन्नाम जननीकृतम् ॥ ७  
 श्रीदेवीहसनामाऽन राजपूज्यो यतीश्वर । ज्योतिर्भेषज्यविद्याना पारगमो जनप्रिय ॥ ८  
 आगतो महेशाव धो भ्रमन् जनपदान बहून् । जात श्रीवृद्धिसिंहस्य प्रीति-श्रद्धास्पद परम् ॥ ९  
 तेनावाप्रतिमप्रेम्णा स तत्पुत्र स्वसन्निधौ । रक्षित, शिक्षित सम्पक्, कृतो जैनमतानुय ॥ १०  
 दीर्घाग्यात् सच्छिदोर्बाल्ये गुरु तातो विवर्गतौ । विमूढ स्वगृहात् सोऽयं यदृच्छया विनियत ॥ ११

तथा च —

भ्रान्त्वा नैकेषु देशेषु सेवित्वा च बहून् नरान् । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्तत ॥ १२  
 ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थदृष्टिना तेन तत्त्वातत्त्वगवेषिणा ॥ १३  
 उपरोक्ता द्विविधा भव्य भारतीया सुरेश्वरा । जनेका लिख्योऽप्येव अल-नूतनकालिका ॥ १४  
 येन प्रकाशिता संके ग्रन्था विद्वत्प्रशसिता । लिखिता बहवो लेखा एतितुल्यगुणिकता ॥ १५  
 स बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च स संस्कृत । जितविजयनाम्नाऽतो ह्यातोऽभवद् मनीषियु ॥ १६  
 तस्य तां विभ्रुतिं ज्ञात्वा श्रीमदयान्धोमहात्मना । आहूत सादर पुण्यपत्तनात् स्वधर्मन्यदा ॥ १७  
 पुरे चाहम्मदाबादे राष्ट्रीयशिक्षणालय । विद्यापीठ इति ह्यात् प्रतिष्ठतो यदाऽभवत् ॥ १८  
 आचार्यत्वेन तत्रोच्चैर्नियुक्त स महारथना । रस'मुनि' निधीर्दृष्ट्यै पुरातत्त्वाख्यमन्दिर ॥ १९  
 वर्षाणामष्टक यावत् सभूय सत पद तत । गत्वा जर्मनराष्ट्रे स तत्संस्कृतमधीतवान् ॥ २०  
 तत आगत्य सॅल्लमनो राष्ट्राकार्ये च सक्रियम् । कारावासोऽपि संप्राप्तो येन स्वराज्यपर्वणि ॥ २१  
 क्रमात् ततो विनिर्मुक्त स्थित शान्तिनिकेतने । विश्ववन्द्यकवी-द्वधीरवी-द्रनायभणिते ॥ २२  
 सिंधोपदयुत जैनज्ञानपीठ तदाभितम् । स्थापित तत्र सिंधोश्रीडालचन्दस्य पुनुरा ॥ २३

धीवहादुरांसिहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥	२४
प्रतिष्ठितदधत्स्यासौ पदेऽधिष्ठातृसञ्ज्ञके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥	२५
तस्यैव प्रेरणा प्राप्य श्रीसिधौकुलनेतुना । स्वपितृभ्येते ह्येषा प्रारब्धा ग्रन्थमालिका ॥	२६
अयं विगत तस्य वर्णनामष्टक पुन । ग्रन्थमालाविकासदिप्रवृत्तिषु प्रयस्यत ॥	२७
'बाण'-रत्न-नवेद' इदे भुवईनगरीस्थित । भूशीति विरुदस्थित कर्तुमालालधोसख ॥	२८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मातो । कर्मनिष्ठस्य तस्याभूत् प्रयत्न सफलोग्रचिरात् ॥	२९
विदुषा श्रीमता योगात् सस्था जाता प्रतिष्ठिता । भारतीय पदोपेत विद्या भ व न सञ्ज्ञया ॥	३०
आहूत सहकाराय सुहृदा स भुनि कृती । तत प्रमृति तत्रापि सहयोग प्रदत्तवान् ॥	३१
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## SINGHI JAIN SERIES

and

### Late BABU SHRI BAHADUR SINGHI SINGHI

My dear, sincere and noble friend, Babu Shri Bahadur Singhi Singhi, who, under my special inspiration, had founded this *Singhi Jain Series* in 1931, in sacred memory of his saintly father, Babu Shri Dalchandji Singhi and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress since its inception and to find it in more advancing and comprehensive form in future cherished an intense desire which resulted in associating the Series with the *Bharatiya Vidyā Bhavan*, according to a scheme outlined by me. Full five years have passed since the sad demise of that noble man. In his revered memory, I am penning a few lines here

\*

On the 7th of July, 1944 Babu Shri Bahadur Singhi Singhi left his mortal coils at the comparatively early age of fifty-nine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss has been personal. My contact with him was a turning point in my life. Whatever I have been able to achieve during the past eighteen years, in the field of scholarship is due directly to him. The financial assistance with which he backed my activities was the least of his contributions. But for his love of scholarship with which he inspired me this chapter of my life would have been entirely different.

Babu Shri Bahadur Singhi Singhi was born in Azimganj Murshidabad in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors. The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal, but thanks to the energy and enterprise of Singhi's father, Babu Shri Dalchandji Singhi, the family firm became a very flourishing concern.

Babu Dalchandji Singhi was born in Azimganj (Murshidabad) in the Vikram Samvat 1921 (1865 A D), and died in Calcutta on the 30th December, 1927. Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of Messrs Hursingh Nehalchand for a long time though, in those days, it was not at all a prominent firm. But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale, and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of 'Hursingh Nehalchand' came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was, indeed, unique.

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C P), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgauam and Sawant-wadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is

yet to be developed. His mining firm, Messrs Dalchand Bahadur Singh, is reputed to be one of the foremost colliery proprietors in India. While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 21-Perganas, Rangpura, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singh was not confined to his unique position in commercial circles. He was equally well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When Mahatma Gandhi personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singh gladly handed over to him a purse of Rs 10,000.

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000, and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs 21,000, in which he paid Rs 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to many lacs.

In his private life Babu Dalchandji Singh was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga-darsana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singh cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise, and before this purpose of his could become a reality, he expired.

However, Babu Bahadur Singhji Singh, worthy son of the worthy father, in order to fulfil the noble wish of the late Dalchandji Singh, continued to help institutions like the Jaina Pustaka Pracaraka Mandala, Agra, the Jaina Gurukula, Palitana, the Jaina Vidyabhavana, Udaipur, etc. and also patronized many individual scholars engaged in the publication of Jaina literature. Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Shri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singh, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singh incidentally met the late Poet, Rabindranath Tagore, and learnt of his desire to get a chair of Jain studies established in the Visva Bharati, Shantimuketan. Out of his respect for the Poet, Babu Sri Bahadur Singhji readily agreed to found the Chair (provisionally for three years) in revered memory of his dear father, and pressing and cordially invited me to organize and conduct the same. I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Visva-Bharati, the grand creation of the great Poet, Rabindranath.

During the period of 10 years of my Principalship of the Gujarat Puratattva Mandir,

Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk lore etc., which had been lying hidden in the great Jain Bhandars of Patan, Ahmedabad Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhi Singh also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jain texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present Singhi Jain Series.

At an early age Babu Bahadur Singhi joined the family business by pushing ahead with his father's enterprises, and succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns. This early preoccupation with business affairs prevented his having a college education. But Singhi was studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copper-plates and inscriptions. His manuscript-collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhi was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Svetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

- To the Hindu Academy, Daulatpur, Rs 15 000/-
- to the Taraqi-Urdu Bangala 5 000/-
- to the Hindi Sahitya Parishad 12 500/-
- to the Vishuddhanand Sarasvati Marwari Hospital 10 000/-
- to several maternity homes 2,500/-
- to the Benares Hindu University 2 500/-
- to the Jianganj High School 5,000/-
- to the Jianganj London Mission Hospital 6 000/-
- to the Jain Temples at Calcutta and Murshidabad 11 000/-
- to the Jain Dharma Pracharaka Sabha Manbhum 5 000/-
- to the Jain Bhavan, Calcutta, 15 000/-
- to the Jain Pustak Prachar Mandal, Agra, 7 500/-
- to the Agra Jain Temple 3 500/-
- to the Ambala Jain High School, 2,100/-
- for the Prakrit Kosa 2,500/-
- to the Bharatiya Vidya Bhavan 10 000/-

At the Singhi Park Mela held in December, 1941, at his Ballyganj residence in which Viscount Wavell, then Commander-in-Chief and Lord John Herbert, Governor

of Bengal, and Lady Herbert participated, he donated Rs 41,000/- for the Red Cross Fund.

\*

Really speaking, he did not in the least hanker after name and fame even though he was a multi-millionaire and a big Zamindar, and even though he was a man of superior intellect and energy. He was by nature taciturn and a lover of solitude. Art and literature were the pursuits of his choice. He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture painting coins, copper-plates, inscriptions manuscripts etc. He spent all his spare time in seeing and examining the rarities which he had collected in his room, as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc., and they spend enormously over them, but Singhuji had none of these habits. Instead of wasting money on such things, he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals were, for the most part, given by him anonymously. I know it from my own experience that these gifts donations and charities reach a very high figure at the end of every year. But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now indicative of this characteristic of his nature. In the year 1941 he shifted, like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the then grievous condition of the country as well as the excessive scarcity of grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen unconceivably high. Babu Bahadur Singhuji Singhi could have earned four to five lacs of rupees if he had like many other miserly merchants sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations and had been daily distributing freely the grains among thousands of poor people who showered blessings on him, and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies social or political, though he had sufficient fitness and energy to do so. Still, however, he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multimillionaire like him should give an appropriate contribution to the war funds. With this end in view he arranged in the second week of December, 1941, an attractive show, styled Singhu Park Mela in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and Lady Herbert as well as the Commander-in-chief (later the Governor General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

\*

As mentioned above, the Series was started, in 1931, A D when I worked as a Founder-Director of the Singhu Jain Chair in Visvabhārati Shantniketan, at Singhuji's request. It was, then, our aspiration to put the Singhu Jain Chair and the Singhu Jain Series on a permanent basis and to create a centre at Visvabhārati for the studies of Jain cult in difference to the wishes of the late Poet Rabindranath Tagore. But unfor-



unately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc which I had to face during my stay of about four years there I shifted therefore from Visvabharati to Ahmedabad where I had formerly resided and worked in those glorious days when the Gujarat Vidyapitha and the Puratattva Mandira had been established as a part of the movement for national awakening and cultural regeneration I went there in the hope that the remembrances of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits

During this period of my aim of life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress

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In June 1938 I received to my agreeable surprise a letter from my esteemed friend Sri K. M. Munshi who was then the Home Minister of the Congress Ministry of the Bombay Presidency In that letter he had mentioned that Sheth Sri Munglal Goenka had placed a liberal sum of two lakhs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that Accordingly, I came here and saw Munshi Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Puratattva Mandira I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me We then began to draft out a scheme and after some deliberations and exchange of ideas the outline of the Bharatiya Vidya Bhavan was settled Accordingly on the auspicious full moon day of the Kartika of 1939 (V S) the opening ceremony of the Bharatiya Vidya Bhavan took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshi The brilliant achievement and the wide publicity which the Bhavan has been able to secure during its short career of the last few years bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshi As I am inseparably linked up with it from its very beginning I also feel the same amount of joy and interest at the Bhavan's progress as Sri Munshi its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities

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On the other hand the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking meditation researches and writings have all been devoted to the development of the Series As life passes on the time of activity is also naturally shortened and therefore it was quite appropriate now for me to chalk out lines of its future programme and permanence

As Babu Bahadur Singhi Singh the noble founder and the sole patron of the Series had placed the whole responsibility of the Series on me from its inception he had also the right to expect that more and more works might more speedily and splendidly be published I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature On the works of the Series he had spent through me more than 75,000 rupees during his life-time But he had not even once asked me during this long period of a dozen years, as to how and for what works the amount was spent Whenever the account was submitted to him, he did not ask for even the least information but sanctioned it casting merely a formal glance on the account sheets He however discussed very minutely the details regarding things such as the paper types, printing and binding etc as well as internal subjects like Preface and others and occasionally gave very useful suggestions thereon with deep interest His only desire being to see the publication of as many works as possible in his life-time he was always ready to spend as much after it, as required He did not labour under a delusion that the things should be done in this or that way when he was no more

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Shri Munshiji, to the effect that if the Singhī Jain Series be associated with the Bhāratiya Vidya Bhavana, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This wellintentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhji who was besides being a Founder-Member of the Bhavan, also an intimate friend of Munshiji since long. Eventually he welcomed this idea. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt. Sukhlaji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji. Luckily we all four met in Bombay in the bright half of Vaisākha (V S 1999) and on one auspicious day we all sat together and unanimously resolved at the residence of Munshiji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bharatiya Vidya Bhavan under my sole supervision and direction.

In addition to transferring all sorts of copyright of the Series, Singhji also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the '*Singhī Jain Śāstra Śikṣāpāṭha*'.

In the mean time we considered to purchase for the Bhavan a well-equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhji with the professor whose demand was somewhere about Rs. 50,000. Singhji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long as donors like himself were there. He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, luckily of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sober mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue in his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself, but his eldest son and my beloved friend, Babu Shri Rajendra Singh has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000 for the purpose.

Singhji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine. In his last visit to Bombay he had also expressed

to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, wishing me not to worry at all concerning the expenses. He mentioned that he would not feel satisfied even if the present rate of the publication which three to four works annually be raised to two works per month. What a noble zeal and a domineering passion for the advancement of learning and literature!

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large-scale production of the works in the Series and its extension in pursuance of his eager desire

By the end of 1943 his health began to decline. In the first week of January, 1944, when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell. Notwithstanding his ill-health he talked to me for more than a couple of hours on the day of my arrival there. The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health. He discussed with absorbing interest the details of the Samiti's proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments. Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work. At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits.

On the 7th January his health took a turn for the worse. On the 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming 'Who knows whether we shall meet again or not?' I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health. But while I was stepping out of his room, my eyes were full of tears and his last words began to eat into my heart. Ill-luck prevented our second meeting. That lofty and generous soul finally left its mortal habitat at mid-day on 7th July, 1944. May his soul rest in peace!



## SINGHIJI'S WORTHY SONS

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large still it is indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu Rajendra Singhji and Babu Narendra Singhji are treading the foot-steps of their revered father. It gives me great pleasure to record here that during the past five years on the Series alone they have spent more than Rs. 50,000. They also handed over a sum of Rs. 5,000 to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language.

I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs. 50,000 for the purchase of the famous Nakar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs. 30,000 for the foundation of a Jaina Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs. 15,000. He liberally gave Rs. 5,000 on the occasion of the celebration of Virasasana Mahotsava in November 1944 which was held by the Digambar Jain Samaj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sark tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the Singhji Jain Series and requested me to bring out as many works as possible at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literatures and culture.

In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhji's memory by naming its Indological library as Babu Bahadur Singhji Singhji Library. Further one of its main halls will bear his name as Babu Bahadur Singhji Singhji Hall. The Bhavan's Jain Department will also be known as the Singhji Jain Shastras Shikshapith.

Bharatiya Vidya Bhavan

BOMBAY

7th July 1949

JINA VIJAYA MUNI



दानशील, साहित्यरसिक, संस्कृतिप्रिय

स्वर्गीय बाबू श्रीमान्

# बहादुर सिंहजी सिंघीजी

को

सादर समर्पित,

इस ग्रन्थमालाके जन्मदाता और पोषक वे ही थे ।

उन्हींके संकल्पसे ग्रन्थमाला फली फूली

और उन्हींके प्रोत्साहनसे मैंने

इस ग्रन्थमालाको परिपुष्ट

करनेका भरसक

प्रयत्न किया ।

मुनि जिनविजय

## GENERAL EDITORIAL

Ācārya Haribhadra (c 750 A D ), Uddyotanasūri (779 A D ) and Siddharṣi (906 A D ) were great Teachers and eminent Authors Uddyotana was an immediate *sisya* and Siddharṣi, a *paramparā-sisya* of Haribhadra from whose works both of them derived inspiration Their works *Samarāiccakahā*, *Kuvalayamālā* and *Upamitibhava-prapañcā kathā* are significant didactic tales, full of moral fervour They aim at curbing if not altogether eliminating, baser human instincts, so that men and women grow into balanced individuals, respect others as much as themselves, and contribute to building up a really cultured society Their works have been my favourite subject of study The eminent Indologist, the late H. Jacobi, wrote an original paper on the *Upamitibhava-prapañcā kathā* (Bonn 1891), and later, edited both the *Upamitibhava-prapañcā kathā* (in collaboration with P. Peterson) and *Samarāiccakahā* for the Bibliotheca Indica The *Upamiti* is a remarkable allegory The *Samarāiccakahā* is a classical piece rich in cultural data The *Kuvalayamālā* contains abundant linguistic material for a researcher in Middle Indo-Aryan in addition to the wealth of cultural details

I myself wanted to edit the *Kuvalayamālā*, and, had, in fact, got one forme of it even printed, by way of specimen, as early as 1931 But, owing to my other literary preoccupations, I had to keep it aside for some time As the General Editor of the Singh Jain Series, I was very much impressed by the methodology and meticulous scholarship of Dr A N Upadhye, Kolhapur His editions of the *Brhatkathākośa* and the *Lālāvaī* were included in this Series I had given the basic material of the *Lālāvaī* to him, and his superb edition of it with a scholarly Introduction won the praise of eminent scholars like L. Renou in Europe and Dr V. Raghavan in India, as is obvious from their reviews Impressed by his scholarship and painstaking habits, I felt like requesting him to edit the *Kuvalayamālā* I placed at his disposal some rare material, especially the photographs of the Jaisalmer Mss

Dr A N Upadhye acceded to my request, rose to the occasion and has now fulfilled one of my great desires I am quite aware of the trials through which he has passed while working on this edition which absorbed a major part of his time during the last fifteen years and more

In my *kimcit-prāstāvika* to the First Part, I have already explained the circumstances under which this edition was undertaken The late H. Jacobi was very keen that the *Kuvalayamālā* should be critically edited and published The late H. Luders and W. Schubring (who passed away on 13-4-69) showed keen interest in this work The First Part containing the Prākṛit Text and Various Readings was published in 1959, and the *Kuvalayamālā-kathā* in Sanskrit by Ratna

prabhasūri was separately issued in a limited number of copies in 1961. For reasons beyond anybody's control, the publication of this Second Part, No 46 of the Singhi Jain Series, was delayed. It includes the Introduction by the Editor A Cultural Note on the *Kuvalayamālā* by the late Dr Vasudev Sharan Agrawala, the text of the *Kuvalayamālā-kathā* of Ratnaprabha, the Gāthāsūci, Notes by the Editor and the concordance of the printed text of the *Kuvalayamālā* with the two Mss, J and P, and Index etc.

The learned Introduction of Professor Upadhye is characterised by the thoroughness and meticulous scholarship so usual with all his writings. After carefully studying both the Mss, he has evolved his discipline of text constitution and followed it with great success. His Introduction is a substantial study of the various aspects of the *Kuvalayamālā* and of the personality of its gifted author. His Notes are a rich mine of information and testify to his wide reading both in Sanskrit and Prakrit literatures and of the critical studies connected with them. Dr Upadhye has earned the gratitude of scholars interested on Indic studies by critically editing both the Prakrit and the Sanskrit works and by shedding a flood of light on them and on their authors in his scholarly Introduction and Notes. His is an all sided study of the *Kuvalayamālā*. He has certainly added to the prestige of the Singhi Jain Series which has already received great praise.

My sincere thanks are due to late Dr V S Agrawala who contributed to this volume a Cultural Note on the *Kuvalayamālā* and to my friend Dr L. Alsdorf who kindly agreed to our request and wrote a Foreword to this publication. Dr Alsdorf is the doyen of Prakrit and Jaina studies in Europe a worthy successor of the late Dr W. Schubring.

The late Shriman Bahadur Singh Singhi was a great philanthropist and a patron of learning. It is due to his munificence and nobleheartedness that the Singhi Series could achieve so much distinction in the annals of Indian learning. On the eve of my life I look upon it as a duty to remember him with gratitude by dedicating this Volume to him. My thanks are due to both Shri Rajendra Singh Singhi and the late Shri Narendra Singh Singhi who have been upholding the great traditions of their family. I feel sorry that Shri Narendra Singhji did not live to see the publication of the *Kuvalayamālā*, Part II, in which he was keenly interested.

I cannot adequately express how happy I feel in seeing this work published in such a worthy form. The same Hrdevī who inspired Uddyotanasūri to compose this work has perhaps stood by Professor Upadhye who completed this edition with arduous labour and great patience. This is my humble pūrṇāhuti in the cause of Indian learning.

In conclusion, I should only quote a few lines from the *Kuvalayamālā* of Uddyotana himself:

उज्जुय-पय-गमणिस्त्वा सरलुत्लावा य भूषण-विहूणा ।  
 दुग्गय-न्नाल व्व मए दिण्णा तुह सुयण णेहेण ॥  
 णेहं देज्ज इमीए खलिय छाएज्ज वयणयं पुलए ।  
 भह्वा कुलस्स सरिस्स करेज्ज हो तुज्ज जं सुयणा ॥  
 दंसिय-कला-कलावा घम्म-कहा णेय-दिक्खिय-गहिदा ।  
 इह लोए होइ यिरा एसा उत्तमस्त कित्ति व्व ॥

Anekanta Vihara  
 Shreyas Colony, P.O.  
 Navarangpura, Ahmedabad-9.  
 28-8-1969

MUNI JINA VIJAYA



of Hamburg Hamburg (W Germany), to have contributed a Foreword to this volume for which both the General Editor and myself are very thankful to him As the work lingered on for many years, now and then some of my post graduate students helped me in checking the collations, and I should specially mention the name of *Prof M S Ranadive*, Satara My friend the late lamented *Dr V S Agrawala* contributed a Cultural Note on the *Kuvalayamālā* with his usual academic zeal What pains me most is that he did not live to see the note printed *Muni Shri Punyaprajyaji* has been helpful and keenly interested in my studies all along He read the whole of the *Kuvalayamālā*, along with his younger colleagues, and made a number of suggestions on the readings, and most of them are included by me in the Notes I am so grateful to him I also record my sincere thanks to the Manager, *Nirnaya Sagar Press* Bombay, and to the Manager, *Sharada Press*, Mangalore, but for whose cooperation I would not have been able to present this volume in the present form.

The *Singhi Jain Series* has carved a name for itself in the records of Sanskrit and Prakrit publications My thanks are due to *Shri Rajendra Singh Singhi* and the late *Shri Narendra Singh Singhi* who have been very keenly interested in the publication of the *Kuvalayamālā* What pains me is that *Shri Narendra Singhi* did not live to see in print this Second Part

Lastly, I would be failing in my duty, if I did not record my sincere gratitude to the University Grants Commission, New Delhi, for having so graciously made me the Grant intended for Retired Teachers It is this timely aid that has enabled me even after retirement from service, to pursue my researches in my specialised branches of Indology with the peace of mind all such work needs

*karmany evādhukāras te |*

Dhavalā  
VIII, Rajarāmpurī  
Kolhapur 1  
July 21, 1969

A N UPADHYE

अ	आ	इ	ई	उ	ऊ	ऌ	ॡ
a	ā	i	ī	u	ū		
ए	क	क्क	क्ख	ख	ग	गग	ग
e	ka	kka	kkha	kha	ga	gga	
झ	प्प	य	यि	छ	ज	जु	ज
ggho	gha	ca	cci	ccha	ja	ju	
झ	झ	झः	झा	ट	ढ	ढा	ढ
jja	jjha	jjhah	jha	ṭa	ṭṭa	ṭṭha	ṭha
ठ	र	र	र	ड	ण	ण	त
ṭho	ṛa	ṛṛa	ṛṛha	ḍa	ṇa	ṇḍa	ta
ड	त	त	त	थ	द	द	द
tu	te	ttu	ttū	ttha	tha	da	dū
ड	ड	ड	न	न	प	प	फ
ḍḍa	ḍḍhaṇ	ḍha	na	nta	pa	ppa	ppha
फ	ह	बि	रु	म	मे	रि	य
pha	pha	bhhi	bha	ma	me	nhe	ya
र	र	रि	ल	ल	व	स	व
ra	rū	rup	la	lla	va	śa	śa
स	स	ह	ह	ह	॥ठ॥	ह	॥०॥
ṣṭam	ṣa	ha	ṇha	lha		ḥ	ḥ

- S.N.Ghorpade

\* Symbol at the close of a paragraph or section.

DRAWING OF THE SELECT AKṢARAS OF THE MS. J OF  
the Prākṛit Kuvalayamālā

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	उ u	ए ē
क ka	कु ku	क्ष kṣa	ख kha	कृ kkha	ग gē	गु gū	गं gā
घ gha	च ca	च् cca	छ ccha	ब cha	ज jē	जु jū	य yā
झ jjha	झ jha	ट ṭa	टि ṭṭi	ढ ṭṭha	ठि ṭṭhi	मि mā	ड ḍā
ण ṇe	डी ḍḍi	ढ ḍḍha	ढ ḍha	ण ṇa	स ṇṇa	सि ṇṇi	व vā
त ta	ति tti	थो ttho	थो ttho	थि thi	दी dī	ड ḍi	श śā
द dde	द ddha	ध dha	न na	न nna	प pa	प ppa	फ pphā
फ pha	ब ba	भ bbhe	त bha	म ma	श mhā	य ya	र rā
रु ru	रू rū	ल la	ल lla	ल lhā	व va	शि rāi	मं mā
स sa	स्ते ste	ह na	ऊ hu	॥व॥ *	॥ज॥ **		का kka

\* Symbol at the close of a paragraph or section. - S.S. Dongarsane

\*\* The symbol of bhale at the beginning of the work.



Portions of the palm-leaf Ms. (No. 58 of 1880-81, Bhandarkar O. R. Institute, Poona),  
folios Nos. 44a (half) and 43b (half), of the *Vīśvavajjakabhāṣya*, see the Intro p. 6,  
footnote 1.



# INTRODUCTION

## 1 CRITICAL APPARATUS

The Piākrit text of the *Kuvalayanālā*, critically edited here for the first time, is based on the material from the following Mss

P - This paper Ms, written in Devanāgarī characters, belongs to the Deccan College Collection, and is now deposited at the Bhandarkar Oriental Research Institute, Poona, No 154 of 1881-82. It has 133 folios, the first being written on only one side. It measures 32.5 by 12.5 cms. The mode of writing is uniform, but it changes on page 80a, line 8. There onwards, the letters are slender, the ink is more thick, and the writing point a little more broad. To begin with, there are 18 lines on each page for some 8 pages and then 17 lines on each page, and then again 18 lines from p 81a onwards where, as noted above, the writing is more compact with smaller letters. In full lines there are some 72-77 letters in the earlier part, but they rise to 76-80 in some lines where the writing is more close.

This Ms is well preserved on the whole. The paper is good, though turned brownish now. Some corner portions are exposed to moisture with the result that there is darker appearance, and the ink also is rubbed in some places. Here and there the white ants have eaten the edges of some folios and bored holes too in the middle. The edges of some folios are lately mended with paper pasted along the border. The first folio, which was damaged in the corner, has a back-sheet lately pasted, while the last folio is more thick originally. Folio 2 is torn but mended with transparent paper, and some of its letters are rubbed away. The written portion on a page measures about 9.5 by 27 cms. On the right and left sides there are two marginal lines (in black ink) sometimes single and sometimes double. There is a decorative blank space (sometimes written ornamentally with some letters from the running line as on folios 25-7, 115-6, 119-21, 125-27) in the centre of a page, and this space was necessary for the string-hole in the palm-leaf Mss. This Ms is written in black ink. Here and there the numbers of Gāthās (wherever they are put), the double or single Danda, beginnings of fresh topics, terms like *ahavā*, *avīya*, *tattha vi*, *cha*, *tam jāhā*, *kum* etc are spotted with red chalk (*garūka*). The top left-hand corner of the margin bears the name *Kuvalayanālā* (sometimes contracted as *kuvalayamā*, *kuva n mālā* etc) in Devanāgarī and the right-hand corner of the page below has the page number, this being the back-side of the folio. Taking the folio No 25, one side say 25a has no title and page-number which are put on 25b. The letters which the copyist could not read from his exemplar are left blank by him only with the head-lines or serifs. The traces of the use of modern black, red and green pencil and of red or blue ink are also seen here and there to mark some references of geographical, historical, cultural and literary interest. There are a few marginal additions and corrections: those on pp 26a, 39b, and 51b are modern, while that on p 80b is perhaps of the copyist himself.

The Ms has the following beginning after the symbol of *bhale* (with two Dandas on both the sides) which looks like Devanāgarī sixty (see the chart of its *akṣaras*)

उ नमो बीतरागाय ॥ पदम नमह etc

It ends thus

समाप्त्य कुचलयमाला नाम कथा ॥ छ ॥ ग्रथसप्त्या सहस्र ॥ १०००० ॥ कृति [ः] श्रीश्वेत-  
पटनायमनेर्दक्षिण्यलछनस्य उद्योतनसुरे [ः] ॥ छ ॥ छ ॥

The above number of the *granthāgra* is written after covering the original writing with yellow paste

There is no record here of the age of the Ms, but according to expert opinion this Ms may be assigned to the 15th century A.D. and is thus slightly more than four hundred years old. The copyist of this Ms has often confused between *v* and *dh*, *n* and *l* perhaps he or his predecessor has not carefully read the *ūdarsa prati*. He numbers serially only a few verses at the beginning. He consistently uses *padimātrā* or *prsthāmātra*, though here and there *e* and *■* show the top-strokes. His *ya* looks like *dya* and is read by some as *jya*. The letters *ch* and *cch* are not duly distinguished by him. Though there are many scribal slips and usual lapses, the copyist has a neat hand throughout. He distinguishes his *u* and *o*, with a dot or stroke on the top of the latter.

In orthography, this Ms is more inclined to the use of *ya-śruti*, though there are cases where it is not used (printed text p. 4, line 8 *raiā*, but in the next line *raiya*). It has some cases of inorganic *t* as well. On the whole very often it uses *n* initially and in a conjunct group, though there are cases of initial *n* and of *nn*. It uses *anusvara* almost as a rule and not *parasavariya*. In a few cases, *m* is used generally at the end of a line or so. Conjunct groups like *cch*, *jjh* and *ttth* are written even after an *anusāra*. In Sanskrit passages, in the conjunct groups with *r* as the second member, the other consonant is written double (the developing partner unaspirated with the aspirated remnant). In this volume are included the drawing of the select *akṣaras* of this Ms as well as the block-prints of the photographs of its two pages Nos 1*b* and 133*b*. The page 35*a* is reproduced by F B J KUIPER in his paper 'The Paisaci fragment of the Kuvalayamālā', *Indo-Iranian Journal*, vol I-1957-NR 3.

J - This is a palm leaf Ms of the *Kuvalayamālā* belonging to the Big Bhandāra at Jaisalmer<sup>1</sup>. It contains 254 leaves, each leaf measuring 58.5 by 6.4 cms. The breadth noted is obviously at the centre of the widest leaf, because it decreases at some corner or the other and varies from leaf to leaf. Muni Śrī JINAVIJAYAN placed at my disposal 54 photographs each measuring 29.3 by 24.2 cms. put on mounts 39.4 by 31.8 cms. and containing some ten pages (of one side of the leaf or the other) of the palm leaves<sup>2</sup>. While arranging the leaves for photographing, a few pages are repeated in different plates. In this lot are included the photographs of the wooden boards of the *Candra prajñapti* and *Bhagavatīrtti* and of some of the leaves of the *Vilāsavati-kāthā*. The palm-leaves Nos 1 and 254

<sup>1</sup> C. D. DALAL and L. B. GANDHI, *A Catalogue of Ms. in the Jain Bhandars at Jaisalmer* p. 27, also Intro p. 42 G. O. S. XXI Baroda 1923.

<sup>2</sup> There is a set of photographs also in this Oriental Institute, Baroda.

are written on one side only. Munji also gave me a transcript prepared from the palm-leaves directly, and a copy of this, got prepared by me, I repeatedly used while preparing my press-copy. Though I have not handled the palm-leaves directly, every reading recorded by me is checked in the light of the photographs in which the leaves are of reduced size, a little less than half. As it was difficult to read them with naked eyes, a few photographs I got enlarged to 51 by 40.7 cms., and therein the letters were easily readable, though due to not-very-sharp focus some leaves gave a blurred appearance. The original Ms., I imagine, must be an admirable piece of calligraphic workmanship.

The number of lines varies from 4 to 7 on different pages depending on the breadth of suitable writing space available on each side of the leaf. Each full-length line contains letters (including *dandas* etc.) ranging from 135 to 140. Excepting the first and the last, all the folios are written on both sides in black ink. The written portion on each page gets divided into three parts with space and a hole (for the string) in between them. There is margin left at both the ends. Some leaves are broken at the ends here and there, and in the photographs indicate, on a few pages the ink is rubbed. Perhaps the letters could be read easily in the original palm-leaves, because what is apparently blurred is duly copied in the transcript prepared directly from the palm-leaves.

The leaves bear page-numbers on one side only, on the left-side margin (generally at the centre) in symbolic syllables, standing vertically, i.e., one below the other, the lowest syllable forming the first place and on the right side margin (also at the centre) in numerals written horizontally. A careful study of these symbolic syllables discloses that they are practically covered by the excellent table drawn up by Muni Srī PUNYAVIJAYAN<sup>1</sup>. Some of the symbolic syllables in the photographs of J are covered by the strings. One or two deviations I could mark, but they may be looked upon as scribal slips. Some of the syllables have a wavy crest on the serif or a couple of dots on the head, all this may be either decorative or just a flourish of the pen. The zero is also given sometimes a decorative figuration: it is fixed, on four sides, by four round brackets with inward or outward curve, or its place is taken by a cross, or the sign of multiplication, the angles being filled by round brackets of outward curve.

In this Ms. every letter is separate, or a unit by itself, and the serif or headline of one is not connected with that of the other. The *padī mātrā* or *prsthā-mātrā* is used here and there, but it is less frequent, if not altogether absent, in the first line which has ample blank space for the top-strokes for the vowels *i* and *o*. Both *para savarna* and *anusvāra* are used. There are instances of *ja-śruti*, but it is not uniformly used. Almost uniformly *n* is used everywhere: the instances of initial *n* and conjunct *nn* are scarce. There is plenty of use of inorganic *i*, or what is often called *ta-śruti*.

The Ms. J perhaps makes no distinction between *i* and *h*, and it uses the same letter for both of them. There are certain letters which look very much alike in some places, for instance, *c* and *v*, *ṣha* and *dḥa*, *ṛ* and *i*, *lh* and *h* etc. Many

<sup>1</sup> *Jaina-citra kalpa-drūm* : by S. M. NAWAN p. 83 of the First Section Ahmedabad 1935 also *Sinhala prakarana* (Gujarati Intro.) by S. SAVANAVI and B. DODIA pp. 15-27, Ahmedabad 1932.



of the letters have such a peculiar and old style that a novice might confuse one for the other, some pairs may be noted here by way of illustration *a* & *jh*, *u* & *o*, *ñ* & *j*, *e* & *p*, *gh* & *pp*, *gh* & *vv* & *pp*, *tth* & *ddh*, *d* & *r*, *t* & *n*, *n* & *l*, *th* & *vv*, *ph* (second variety) & *d*, *bh* & *ru*, *m* & *s*, *y* & *p* etc With regard to *u* and *o*, one feels that there is a slight difference in their shape, but it is not always definitive. Very often *ech* is written for *ch*, and *ech*, *yh* and *tth* follow an *anusāra*, the first two even a long vowel. At times initial doubling as in *tthuo* is seen. The sign of *anagraha* is used here and there, of course rarely, and a somewhat peculiar symbol (a round bracket with a stroke below) is used for *m*.

In this Ms J, verses are not numbered, separation of words is sometimes indicated by very small strokes or dots on the head of a line, very often *dandas* are helpful, but they are not put always at the required place, especially in prose. In verses, however, single or double *danda* is used regularly and correctly. At times some letters are rubbed out and stand faint: they are to be treated as cancelled. Sometimes dots are put on letters which are to be omitted, and a stroke below them means striking off of that portion. Portions within round brackets are also to be left out. There are some marginal additions and corrections, often in a different hand of the later style. Big sections in stories are concluded with a symbol which looks like *cha*,<sup>1</sup> put between single or double *danda*. The Ms J opens thus

६० अ० जमो चीतरागाय ॥ पदम जमद जिजिद etc

and ends thus

॥ इति कुचलयमाला नाम सकीर्णकथा परिसमाप्ता ॥ (८) ॥ मगल महा र्थः ॥ छ ॥ स्वत् ११३९ फाल्गु यदि १ रविदिने लिखितमिदं पुस्तकमिति ॥

Thus this Ms is written in Samvat 1139, i.e., (-56), A.D. 1083, and so it is nearly 900 years old. The concluding sentence, mentioning the date, shows a slightly different hand, but I think, it is written by the same writer.

A paleographic study of this Ms by duly handling the original palm-leaves would bring to light many interesting details. As already observed by Prof F. B. J. KUIPER<sup>2</sup>, 'J is written in a hand which closely resembles that of pl. VI col. XV of BÜHLER (taken from a Ms that is only two years older than J), except for the *akṣara na*'. The serif or the head or top line of many letters in J is not just a short line above the *akṣara*, but often it looks like a wedge (with thick ink) and resembles the serif of certain letters in pl. V, col. m and pl. VI, col. xiv of BÜHLER<sup>3</sup>. What is seen as hollow triangle of the serif in the Banswara plates of Bhoja of Dhāra (11th century A.D.) is thickened with ink in J.

It is interesting to study the *akṣaras* in J in more details. *a* and *ā* structurally resemble those in BÜHLER VI xv xvii but may also be compared with those in

<sup>1</sup> See the charts of *Akṣara* *vatikas* at the beginning.

<sup>2</sup> *Indo Iranian Journal* I No 3, p. 231.

<sup>3</sup> These references to BÜHLER are to his *Indische Palaeographie* in the *Grundriss* 1896, with plates, its English translation by J. F. FLEET in the *Indian Antiquary*, XXXIII, 1904 lately issued along with plates in *Indian Studies Past and Present* Calcutta 1959.

V viii and VI xiv what deserves to be noted is the graded thickness of the vertical line with a pointed tip For *i* cf BÜHLER V viii, ix & xxi, VI vi, it is clearly different from that in VI xv This letter *i* in J is peculiar and unlike those noted by BÜHLER in plates V & VI, the nearest in shape being that at VI vii 4, but it resembles the Pratihara (9th c A D) type noted by C SIVARAMAMURTI<sup>1</sup> In its second variety (see the *aksara-valika* block at the beginning) the top mark is not the usual curvy or wavy line but a half-bracket-like hook resembling the upper roundish mark as in BÜHLER VI xv 4 or V xxi 4, very much like the present-day hook on the top of Devanāgarī *i* to show that it is *i* For *u* of J, cf BÜHLER V iii & VI xv xvi, its lower hook being more sharp pointed For *ñ* cf BÜHLER V xv & VI xv-xvi its wedge shaped serif is very striking, and it looks very much like *ja* of J For *e*, cf Ibidem V vi & VI xv-xvii the sharp point at the bottom is striking For *ə* of J, cf BÜHLER VI xv-xvi 13, the symbols in which are sufficiently similar to those for *u* J writes *u* and *ə* apparently alike There seems to have been some difference, but it is not definitive The forms of these *aksaras* in our chart are taken from a context where the values are definite The letters *u* and *o* in OJHA's, plate xix, the *varna-mālā* from the palm-leaf Ms *Uṣṇīsa Vyayadhūmī*, deserve comparison<sup>2</sup> In later corrections which are made in a squarish hand, *o* is represented by *u* with a top stroke as in later Devanāgarī found in Mss like our P

For *ḷ* of J, cf BÜHLER VI v, xiv & xv, the flourish of it agrees more with that in xiv than that in xv For *ḷh*, cf Ibidem V xvi and VI xiv For *g*, cf Ibid VI xv, but its shape in J is more curvy For *gh*, cf Ibid VI xv xvi, at times it is similar to that in V xi etc

For *c* of J, cf BÜHLER V iii and also VI xv, its shape is more acute angled in J, and when the interior space is covered by ink, it often looks like *r* For *ch*, cf Ibidem V xvi and VI xv, it is very much similar to *th* in the conjunct group, and often *ech* stands for *ch* For *j*, cf Ibid V xvi, and also VI xiv-xvi For *jh*, cf Ibid VI xvi, it is often difficult to distinguish it from *jh* and it very much resembles the *aksara* in paragraph 2, Plate XXVI of OJHA

For *ṭ* and *ṭh* of J, cf BÜHLER VI xv For *d*, Ibid VI xvi, at times it looks like *r* when the ink column of the letter is less thick For *dh* cf V xiv For *n*, cf VI xv, it has roundish arms, one of which has a fine point, and by later scribes it is sometimes misread as *l*

For *t* of J, cf BÜHLER VI xvii-xvi, the top wedge of our *t* is very thick For *th* cf Ibidem V xxi, but often it resembles *tth* For *d* cf VI xv, but its style is very much like *thrt* in V iii xi For *dh* cf VI xv, but the style as in V iii-x The structure of *ddh* is somewhat ticklish For *n*, cf VI xv, but for its style V xi

For *p* of J cf BÜHLER VI xv For *ph* cf VI xv, but in some places its shape is different (both the types being shown in the chart) and resembles that in V viii (c 993 A D or the Sena type (p 125) noted by C SIVARAMAMURTI<sup>3</sup> For *b* cf VI xii, *b* and *v* are similar, and perhaps the same symbol served the pur-

<sup>1</sup> C SIVARAMAMURTI *Indian Epigraphy and South Indian Scripts* Fig 87, p 181 Madras 1952, also p 64

<sup>2</sup> G H OJHA *The Palaeography of India* (2nd ed) Ajmer 1918

<sup>3</sup> See C SIVARAMAMURTI's book noted above pp 127 and 140

pose of both in early days. The Nāgarī form of both of them was the same for a pretty long time, and the cross line in the belly of the letter, to mark out *b*, came much later, say by the 13th and 15th century A D. For *bh* cf VI xv, but often it gets closed at the lower point. For *m* cf VI xv.

For *y* of J, cf BÜHLER VI xv, but note the parallel bend on both the sides. For *r*, cf VI xiv-xv, and also V vi etc., the thick line and dagger-like shape of our *r* are striking. For *l* cf VI xv, but the shape of its serif is somewhat different. For *v*, cf VI xv, its longish and angular shape deserves attention. For *s* cf VI xv, it occurs in J only in a few Sanskrit verses, and at times it is written like *s*. For *ṣ* cf VI xv, but the style is more similar to those at V xvi, and VI x-xi. For *ś* cf VI xv, but some difference in the shape, cf also VI xiii. For *h* cf VI xv, but for its style cf V iii and VI xiii. For *ks* cf. VI xv. For *jñ* cf V x 44, our symbol is more roundish.

From the above detailed observations it is seen that most of the *aksaras* of the Ms J have a close resemblance with those recorded by BÜHLER in plate VI, column xv. He has drawn them from a palm-leaf Ms of the Sanskrit commentary of Kōṭyācārya on the *Vīṣeṣāśāsyaka* of Jinabhadragani (together with some supplements from the Royal Asiatic Society's *Ganaratnamahodadhi*, of A D 1229), now deposited in the Bhandarkar O R Institute, Poona<sup>1</sup>. I have personally inspected this Ms with a view to have precise palaeographic comparison of it (V) with J. Both V and J contain Jama works, they belong originally to Jaina Bhandāras, and possibly hail from nearly the same area. V is written in *Sam* 1138 Pausa and J in *Sam* 1139 Phālguna, that is V is older than J by a year and two months. The writing of V is strikingly clear, though some of its leaves are damaged and even broken to pieces possibly, for its age, it is adversely exposed to weather and repeatedly handled. J has its leaves, however, quite intact, and my impression is that it is not much handled. The *aksaras* of J, in most cases have a close structural resemblance with those of V. Some letters in these have clearly different patterns, for instance, *ṭ*, *ṇ*, *ph* (second variety), and even *d* and *dh*. Despite this structural resemblances between many letters in V and J, the appearance and impression of the written matter that one gets are different. Some of the apparent reasons are as below. In V letters are squarish but in J, longish, angular and slanting. In V serifs or headlines are flat, straight and mutually not very much detached, but in J, their shape, in most of the letters,

<sup>1</sup> See *A catalogue of the Govt. Collection of Mss.* Deposited in the Deccan College, XII Collection of 1880-81, p. 169 No 57. Luckily I could spot the concluding leaf. The Ms ends thus

समाप्तमिदं विष्णुवाक्यम् ॥ छ ॥ कृतिजिनश्रद्धाणिशमाश्रमणवृज्यपादाना ॥ ॥ ॥ भाष्य सामाधिक्यस्य  
स्कटविकटपदार्थोपगृह्य यदेतच्छीमत्पूज्यैकारि सतकलूपधिया भूरिस्मिन्स्वारवादि । तस्य व्याख्यानमात्रं किमपि  
विदधता समया पुष्पमाप्त । प्रत्याह द्वाभ्यस्य परमपरिमिता श्रीतिमत्रव तेव ॥ ॥ ॥ लिखित पुस्तक चेद  
नमिमुमारस्तजिना । पापाटकुलरातेन गुदायारविशेषिना ॥ स ११३८ पोषवदि ॥ ० ॥ [Then in a different  
hand ] केत्याचार्यहता टीका समाप्तेति ॥ छ ॥ [Then in a different hand ] श्रवणस्य नयोदामहस्याणि  
सप्तगताधिकानि ॥ १३७०० ॥ पुस्तक चेद विद्युत्थोजिनवर्परिग्रहस्य जिनवल्गुश्रमणरिति ॥

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Though V and J come from nearly the same locality and are of the same age, they illustrate two styles of writing though structurally majority of *aksaras* is of the same pattern. The squarish handwriting in V can be favourably compared with that found in some old palm-leaf Mss at Jaisalmer and other places in Western India.<sup>1</sup> The writing of J, as seen above, is a little angular and cursive, with wedge-shaped serif, the line of writing showing different thickness occasioned by the point of the quill (or brush?) and the quantity of the ink at different places. This style has close resemblance with the one found in the palm-leaf Mss of Nepal and Eastern India, from which specimens are drawn by BUHLER in plate VI, columns xii-xiv. It is not unlikely that the copyist of J comes from Eastern India or is more accustomed to the style of writing seen in palm-leaf Mss like the *Aṣṭasahasrikā prajñā-pāramitā* of the late 12th century A D, belonging to the Prince of Wales Museum, Bombay,<sup>2</sup> or the Nī palm-leaf Ms of the *Rāmāyana*, dated c A D 1020, belonging to the Bir Library, Kathmandu, Nepal,<sup>3</sup> or in the Ms of the *Ārya-gandavyūha-mahāvijñāna-sūtra-ratna-rājah*.<sup>4</sup> A palm-leaf Ms of the *Upadeśamālā*, with the *Heṣopādeyavṛtti*, was an interesting item for me in the exhibition of Mss. arranged at the time of the session of the All-India Oriental Conference, Ahmedabad 1953. Its writing very closely resembles that of the Ms J of the *Kuvalayamālā*. On an inquiry, Muni Śrī PUNYAVIJAYAN told me that the Ms. belongs to his collection and can be assigned to the 12th century (of the Vikrama era?). One can have a fairly correct idea of the script of J from the chart of select *akṣaras* carefully traced and given in this volume and also from the photograph of a few leaves reproduced here and elsewhere.

## 2 COMPARISON AND MUTUAL RELATION OF P & J

To compare and contrast and thereby to ascertain the relation between the

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<sup>4</sup> Two folios of this in photographic print were shown to me by my Professor, Dr P. L. VAIDYA, Poona. This Ms of *Gandavyūha* belongs to the Library of Oriental Institute, Baroda and bears No 13208. The size is 61.5 cm by 27.2 cm with 9 lines to a page and about 98 letters to a line. It is a paper Ms white on one side and yellow on the other in the fashion of Nepalese Mss. It was procured by the Institute from Vajracārya monasteries in Kathmandu. The folios are 218.

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स्फटविनटपदाधोपगूढं यदेनच्छीमलपूज्यकारि सतत्रलुपयिष्या भूरिस्वरकारि । तस्य व्याख्यानमात्रं किमपि  
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two available Mss, P and J, on the basis of which the critical text of the *Kuvalayamālā* is presented in this edition, constitute an interesting study by themselves.

J is written on palm-leaves and is dated *samvat* 1139, i.e., A.D. 1083, while P is written on paper and may be assigned to the 15th century A.D. Some of the readings of P confusing *v* and *dh*, *n* and *l*, *c* and *ṣ* etc. clearly indicate that it is a descendant of a palm-leaf Ms of sufficient antiquity. J is preserved in Jaisalmer (Rajasthan), and P, though now in Poona, also hails from Gujarat. The text of P gives 13,000 *granthas* as the extent of the work, but the copyist puts it at 10,000 only. On the whole the copyist of J is more efficient, apart from his calligraphic superiority, while that of P has committed many a lapse in copying from his exemplar, often he has wrongly read some of the syllables from his *ādarśa*, and some of his haplographical omissions are quite obvious. These copyists wrote in terms of words with which alone, more than the sense of a sentence in a particular context, they were conversant, naturally they preferred *mangala* to *mamala*, *punna* to *panna* etc. Both the Mss show this tendency.

The text of the *Kuvalayamālā* found in the two available Mss is not exactly identical and there are differences of various types between them. They are all recorded in the first forme (pp. 1-8) as exhaustively as possible. There is a large number of variations in syllables in these Mss. Some of them belong to the category of orthographical conventions. For instance, J presents a larger number of cases of inorganic *i* (or what has come to be called *ta śruti*) and it is more partial for *n* initial, medial and conjunct. It also retains Sanskrit *i* in some words. It has plenty of instances of *ya śruti*, but its general tendency is to leave the *udvṛtta* vowel as it is. There are in it a few cases of changing *k* to *g* and *t* to *d* and of retaining *d* some of these are Sauraseni tendencies. P, on the other hand, has a very few inorganic *i*, is more partial towards initial *n* and conjunct *nn* and prefers more consistent use of *ya śruti* (with the constituent vowel *a* or *ā*), and also *ja* for *ca* after a vowel. Then there are syllabic variations arising out of incorrect auditory or visual reception on the part of the copyist. He may not have heard a syllable correctly, if the text is dictated to him from an exemplar by some one else, or he may not have read correctly the script from his *ādarśa*. To this category belong the variations between *i*, *o* and *ja* and between *u* and *o* as case termination and also between *i* and *ṃ* and *u* and *o* before a conjunct group (J *neṣṭāna* P *niṣṭāna* 5 14). Grammatical rules are optional and the Devanāgarī script has no symbol for short *e* and *o*, for which *i* and *u* are often used. In the early medieval Devanāgarī script, there are some symbols which are likely to be misread by one who is not skilful in the earlier form of the script but tries to read it as if it is the modern form to which he is more accustomed. For instance, J *via* P *cia* 5 23, J *mokkhau* P *sokkahu* 2 28, J *tu* P *nu* 5 4, J *Dadhavanmo* P *Dadhādhāmmo* 9 13 etc. Then some words are apparently mis-understood and some closely resembling forms of them are written instead, for instance J *pavittya* P *pavatiya* 1 8, J *narae* P *nīrae* 2 7, J *ruddamm* P *rumdmm* 2 12, J *viha* P *vihava* 3 5, J *payayam* P *payam* 3 27, J *tasai* P *hasai*, J *gaviya* P *gaddiya* etc. The initial consonant of a non-initial word in a compound expression may remain unchanged, get elided leaving behind the constituent vowel, or be softened, or may stand single or double, if *n* is a conjunct this option also gives rise to many

a syllabic variation. This holds good in the case of enclitics and some of them like *puṇa*, *kiṃci* etc. give alternative forms (*so puṇa* or *soṃṇa*, *ṇa kiṃci* or *ṇa-iṃci*). Besides these, certain variations arise out of optional grammatical forms, such as *aṇṇā* or *aṇṇāo*, *ṇavari* or *ṇavarāṇ*, *taha* or *tahā*, *buddhiṃ* or *buddhi*; and there are others due to scribal lapses arising out of confusions and attempts to improve on them.

Then J and P show a pretty large number of variations in vocables; and a study of all such cases shows that they are voluntary substitutions for which one cannot hold mechanical copyists responsible. Some instances are of synonyms, sometimes with identical or closely approximate meaning; for illustration:

1.18	P अत्तीप्	J भायेण
2.18	P वरुचइ	J पाचइ
10.28	P रुवइ त्ति	J रुण्णयं ति
12.1	P चेडिया	J विल्लिप्पिणी
40.7	P भक्खियं	J वंक्खियं
42.5	P हियएणं	J भावेण
54.9	P गम्भघरयाओ	J घास्सघरयाओ
73.13	P रायटत्तेण	J रायतण्णएणं
95.11	P पूतिरुण	J पेच्छिरुण
102.3	P सहस्साउयाणं	J लप्फसाउयाणं
107.5	P लोयणाइं	J अच्छिउपाइं
152.17	P वेयपायमूढयुद्धीअं	J जणाहवट्ठियाणं
152.21	P विचाहो त्ति	J किं पि कज्जं ति
164.24	P समुद्काउ व्व	J माणसहंसो व्व
195.13	P एप्फेण	J जणणेण
224.31	P नयणाए	J लोयणाए
238.5	P लोणिवपिइ	J देयि किलाइ
242.19	P सज्ज	J सयल
254.3	P कालंमि	J समयम्मि
274.4	P विरालि	J विट्ठाल

Some cases are of grammatical options or of alternative forms; for illustration:

7.7	P बहु	J प्रभूत [वहुत्त]
9.18	P दियहे	J दियसे
21.1	P दिवसो	J दियहो
19.17	P विष [=विधं]	J निष्णं
46.20	P भाउणो	J भाउवस्स



53.1	P मम	J मह
67.16	P होहिह	J भविस [=मस] ति
108 14	P अंवं	J अम्मयं
120 2	P उत्तिमंग	J उत्तमंग
140 5	P गणेज्जासु	J गणेज्जेजा
147 1	P तुप्पे	J तुम्हे
147.10	P दो तिणिण	J दोणिण तिणिण
147 31	P परिसे	J परिसमि
186 22	P दाही	J दाहिह
192 9	P मय्य [=य्य] म्ह	J मुक्काम्
199 2	P परिफल	J परिमास
237.6	P कुणह	J करेह
269 2	P सिधे	J संहि

These variants cannot go back to a common focus. There is, obviously, a conscious improvement or substitution in one or the other Ms.

These two Mss show some different lines, or portions of lines, or sentences and even verses here and there, for instance

- 2 9 P दुल्लहं चिय सुतुलजम्मं ति ।  
J दुल्लहं चेव आरियमेवं ति ।
- 8 9 P संकंतरविकरणाहि ।  
J संकतसूरफेहि ।
- 32 30 P द्वावेसु इमस्स सु(=म) इप्पस्स । केभारणे (=राण) अद्वलफरं ।  
J द्वावेसु इमस्स चम्मरुप्पस्स द्वाणाराण अद्वलफरं ।
- 38 7 P तहं मि ते गज्जता अच्छिविअच्छफपरं च विरसंता ।  
कहकह वि किचिमेसा घज्जुडंगेसु पइसंति ॥  
घज्जुडंगपविट्ठा गणमेवं तथ किचि चितंति ।  
J तेहि वि ते गज्जता अंछवियंछं परं च विरसंता ।  
कहकह वि किचिमेसा घज्जुडंगं वद पइदा ॥  
अह ते वियणपरदा राणमेवं ते वि तथ चितंति ।
- 43 28 P जल्लेहासारिच्छा कील्लतण्णट्ठकोवसप्पायो ।  
मरिज्जण नेटलेसा पुरिसा देवत्तणे अंति ॥  
J जल्लेहासारिसो ण पुरिसा कोहेण तउ तेउलेस्साण ।  
मरिज्जण पप्पमेवं जह ते देवत्तणमुवेति ।
- 67 17 P विगणो [=णे] मो आयययं केत्तियं अज्जियं ति ।  
J विगणिमा आयययं केत्तियं ति ।
- 115 6 P भययं पणमामि मुद चलणे ।  
J भगव कथेत्य रण्णमि ।

- 148 2 P अणवरय रुवंतीए वाहजलोएल्लिघोयनयणाए ।  
J अणुसमयवतीए वाहजलोयालिमइलयणाए ।
- 159 22 P जं जं सुव्वइ लोए पयदं आहाणयं णरवरिइ ।  
J एजं तं जं सुव्वइ पयदं आहाणयं जणे सयले ।
- 203 14 P अप्फालिया वि दप्फका जिणघम्मो सुंदरो चि लोयग्गि ।  
अप्पे उण जे घम्मा दं दं दं दंति वाहरइ ॥  
J अप्फालिया वि दप्फका लज्जीणिणकायरफणं घम्मो ।  
जीयइयादमरहिओ दं दं दं दं ति वाहरइ ॥
- 204 33 P जलणं जलं च जीए तस्स यहो अप्पग्राहो पुरिसो ।  
J वेयसुईसु विरहो अप्पवहो णिदिओ य विजुहेहि ।
- 205 5 P पुहईजलजलणानिलवणस्सई तइ य जगमे जीए ।  
मारैतस्स वि घम्मो हरेज्ज जइ सोयलो जलणो ॥  
J दुधिहो त्य होइ घम्मो भोगफलो होइ मोक्खघम्मो य ।  
दाणं ता मोक्खफल ता भोगफलं जइ जिमाण ण पीडयरो ॥
- 205 9 P भागीरहिजलविच्छालियस्स परिसइउ कइ य कम्म मे ।  
वाहिरमलावणयणं तं पि हु णिउणं ण जाप्पजा ॥  
J जइ होइ मुद्धभावो आराहइ इइदेयं परमं ।  
मगाजलतलयणं को ण विसेसो भवे तस्स ॥

In some places J seems to add more matter (see for instance 26 10, 91 1, 147 2 etc), but at times it could even be said that P omits it. In certain contexts J seems to add something and P something (see 24 12, 230 19, etc). There are some places in which the alternative portions of P and J cannot go together (for instance, 151 20-25, see also, 204 19 and 204 23 etc). The concluding *mangala* passages (§ 431) also belong to this last category.

Judged by themselves J is more efficiently copied than P. P is full of lapses by way of omissions of portions here and there, in many cases these omissions are haplographical. The eyes of the copyist have wandered to a common word little later wherefrom he goes on copying omitting a portion in the middle (for instance, 96 21, 105 2, 139 1, 179 31, 182 14, 197 6, 210 9, etc). J also has missed some portions haplographically (for instance 61 17, 72 26, 156 15, etc), but such instances are comparatively a few on the whole. There are some two significant contexts in which innocent references to flesh etc appear to have been skipped over in P at 248 14 and 254 7, in the latter case P looks like improving on J. Then in another context, *āsīyā* in J stands as *dhammalā(b)hīyā* etc in P (99 25, 31).

Then one is attracted by some longer and significant passages in J which are not present in P. Sometimes they are amplificatory or add fresh matter. The colloquial passage in J (151 20-26) is special to it, and the corresponding passage in P (reproduced in the footnotes 151 24) is different. Then a pretty long passage, covering a page and a half (172 4 to 173 17) is found only in J. It is a

extent of obscuring the sense, is a strange phenomenon. It has no linguistic justification, it is not sanctioned by any early Prākṛit grammarian, it is understood on reliable authority that it finds no place in the canonical and other passages which constitute the daily recitation of Jaina monks; and the modern critical editors, to begin with hesitatingly and later on even without any explanation, have ignored it. A small minority of scholars<sup>1</sup> has looked upon it as a characteristic of the Ārsa Prākṛita or Ardhamāgadhī, and the authority for its usage is sought from the following verse of the *Nāṭyaśāstra* of Bharata (xxii)

चर्मण्यतीनदीपारे ये चार्धद्वसमाश्रिताः ।

तफारबहुलां नित्यं तेषु भाषा प्रयोजयेत् ॥

And implicitly they defend its retention while editing the early Jaina works in Prākṛit. This approach is not quite sound. Hemacandra, who has noted a number of peculiarities of the Ārsa Prākṛita, makes no mention of *ta-sruti*. As to Bharata's sanction, it is very much weakened by the fact that *o-kāra-bahulām* is an alternative reading for *ta-kāra-bahulām*, the former reading is not only preferred to but the total description also is taken to cover the Saurasenī by critical scholars.<sup>2</sup> Ultimately this minority has the support of Mss. where too the usage is anything but consistent.

What then is the source of this *ta-sruti* and how can we explain its usage in Mss. on such a large scale? It is profusely used in the Mss. of Chedasūtras and Cūṛṇīs, and it is from them possibly, it affected the Jaina Mss. especially in Gujarat and round about for a pretty long time. My humble surmise in the matter is that it is an orthographical convention, perhaps intentionally popularised to keep the contents of the Chedasūtras guarded from common readers, who were not entitled to their study.<sup>3</sup> There is not the least doubt that these texts have been obscured by this *ta-sruti*, it takes some moments for one to realize that *nāṭamāitā*=*nāṭamāitā*. Due to favourable factors like common authorship, study in groups of monks and the same set of copyists, this convention of *ta-sruti* spread to canonical texts, post-canonical works of various categories and even other works in Prākṛit. Though the text of the *Samarāṅgacakahā* edited by H. JACOBI (who has not discussed anything about it in his introduction, possibly due to his original notes having been lost in the war) is quite clean of this *ta-sruti*, it is seen from the observations of Śrī RAMANĪA VIJAYAJI MAHARAJ<sup>4</sup> that a palm-leaf Ms. of the *Samarāṅgacakahā* (from the Jaisalmer Bhandāra) dated samvat 1250, i.e., A.D. 1193, contains plenty of *ta-sruti*.

<sup>1</sup> H. DASA *Paṭasuddi mahannavāṇo*, Intro p. 28, Calcutta 1928. B. J. SANDESARA *Vasudeva-himṇī*, Gujarati Translation, Intro p. 27, Bhavanagar 1946.

<sup>2</sup> L. NITTI DOLCI *Les Grammaires Prakrits* p. 70 Paris 1938. P. L. VAIDYA *Prākṛit Grammar* of Trivikrama, pp. 473, 475, Sholapur 1954.

<sup>3</sup> D. MALAVANIA *Niśītha eka ādhīyama*, Intro to the *Niśīthasūtra bhāṣya*, p. 6, Agra 1959.

<sup>4</sup> He gave me a copy of his Gujarati article *Samarāṅgacakahāṇi māulika bhāṣīśvarūpa* published in the *Buddhiprakāśa* when I had an occasion to discuss this topic with Śrī PUNYAVIJAYAJI in Ahmedabad.

In the critical text of the *Kuvalayamālā*, presented here, the inorganic *t* is not admitted, the actual readings of both the Mss are fully noted in the first forme but sparingly in the subsequent formes. The presence of *ta śruti* is more conspicuous in dogmatical passages: may be that it is inherited from some canonical texts and their commentaries like the *Cūṛṇī*. As isolated cases, the retention of *t* is admitted in stray words like *citi*, *clātam*, *rutam* etc written alike in both the Mss. Difference of opinion is possible about these cases.

About the use of *n* or *ṇ*, the earlier discussions need not be repeated here.<sup>1</sup> It has been noted that earlier palm-leaf Mss are inclined more towards *n* (everywhere, initially, medially and in a conjunct group). The basis of pronunciation about *n* or *ṇ* is uncertain in Prakrit dialects, the Mss, obviously, wavered erratically, according to the prejudice, aptitude and whim of the copyist, the early Prakrit grammarians, like Vararuci, preferred *n*, but Hemacandra, possibly in view of the vagaries of Mss in his part of the country, made the use of *n* initially optional with the result that the orthographical conventions of Jaina Mss in Gujarat and round about inclined to use *n* initially, *n* medially and *ṇ* or *ṇṇ* in a conjunct group. This explains to a very large extent, the difference seen in this respect between the pre Hemacandra and post-Hemacandra Mss from Pattan and round about. This is borne out, in general, by the variants about *n* or *ṇ* (fully recorded in the first eight pages) in the Mss J and P.

As to the usage in Prakrit Inscriptions Dr MEHENDALE'S observations may be taken into account.<sup>2</sup> A scrutiny of the Ghatayala Inscription<sup>3</sup> of the Pratihāra Kakkuka for the usage of *n* or *ṇ* has a special relevancy for our purpose. It belongs to a place near Jodhpur in Rajasthan: its object is to record that a chief named Kakkuka founded a Jaina temple and made it over to a Jaina community which belonged to the *gaccha* of Dhanesvara, it is dated samvat 918, i.e., roughly middle of the 9th century A.D., and some twenty lines of it are in Prakrit, the rest being in Sanskrit. Even though the Sanskrit influence is legitimate in this record, it is found that it uses throughout *n* only, initially, medially and in a conjunct group. This is a valuable pointer to the convention about the use of *n* in Prakrit writing in Rajasthan in the middle of the ninth century A.D., not in any way far distant from the place and age of Uddyotana, the author of the *Kuvalayamālā*.

As a healthy rule, *n* is used uniformly in this edition, the readings of *n* or *ṇ* (in subsequent formes) being noted only if both the Mss write *n*. Of course in the Paisaṭī passages and in certain words for which grammarians have special rules, *n* is allowed to remain according to the agreement of Mss.

The back-ground of *ja-śruti* is already discussed by me.<sup>4</sup> It is found in some early Prakrit inscriptions as well.<sup>5</sup> To begin with, its use appears to have been sporadic, but gradually it became a question of orthographic standardi-

<sup>1</sup> A. N. UPADHYE *Lilasa*, Intro pp 8 f, Bombay 1949.

<sup>2</sup> M. A. MEHENDALE *Historical Grammar for Inscriptional Prakrits* p 276 Poona 1948.

<sup>3</sup> *Journal of the R. A. S.*, 1895, pp 513-521.

<sup>4</sup> A. N. UPADHYE *Lilasa*, Intro pp 10 f.

<sup>5</sup> Dr D. C. SIRCAR has contributed a paper of the *Śrībhikṣu* (Dist. Bilaspur M. P.) Brāhmī Inscription *Quarterly J. of the Mysic Society*, Culture and Heritage number, pp

sation in Jaina Mss Hemacandra's rule is more rigorous *ya-śruti* can stand with *a* or *ā* and when preceded by *a* or *ā* The Ms P uses *ya-śruti* more regularly, but J rather sparingly In this edition *ya-śruti* is uniformly used with the constituent vowel *u* or *ā*, irrespective of the preceding vowel All the readings, in this respect, from both the Mss are recorded in the first forme and in the context of the Paisācī dialect, but elsewhere only some significant readings are noted

When the Mss P and J waver between *e* or *i* and *o* or *u*<sup>1</sup> I have written *e* and *i* with a consonant and elsewhere *o* and *u* But if both the Mss write *e* and *u* and if they are metrically short, a curve is put on them to indicate their short metrical value Very often P writes *-ja* for *-e*<sup>2</sup> as the termination of the Inst sing of the Fem type In J it is very difficult to distinguish between *u* and *o*, and it is interpreted in the light of the reading of P But much uncertainty remains especially in Apabhramsa passages which are scattered all over the text in the midst of other Prākṛit passages Whenever the author passes from one dialect to the other, there results a good deal of uncertainty of readings

About the elision (more regular in Mahārāṣṭrī) of intervocalic consonants like *k*, *g*, *c*, *j*, *t* and *d*, or of softening *k*, *t* and *th* or of retaining *g*, *d*, *dh* and *bh*, and of changing *th*, *dh* and *bh* to *h*—there is a large number of variants between the two Mss As a rule, the reading of J is adopted, noting duly that of P in almost all cases The Ms J makes no distinction between *v* and *b*, but, in this edition, it is spelt in the light of its Sanskrit counterpart current in Western India

Both the Mss use *anusvāra* almost as a rule, but there are some instances of *parasavarna* here and there in this edition only *anusvāra* is used In terminations where *anusvāra* is optionally used J is followed, but, if both the Mss use *anusvāra* and the accompanying vowel is metrically short, the sign of nasalisation or the *candrabindu* is used instead The locative singular termination is necessarily written as *minu* and not *minu* J often writes *kinna*, but here it is written *kim na* In the Sanskrit passages, however, *parasavarna* is used, and the consonant, in the conjunct group with *r* as the first number, is written single (i.e., *varga*, and not *vargga*) irrespective of the spelling in the Mss

Grammatical standard of Hemacandra is always kept in view, but nowhere is it forced against the readings agreed upon by both the Mss

Once it was realized that it is highly probable that the revisionist is the author himself in most of the cases, it was felt that the readings from both

221 24, Bangalore 1956 He observes thus 'The epigraph may be palaeographically assigned to a date about the close of the First Century B.C.' 'The language of the inscription is Prakrit Interesting from the orthographical point of view is the *ya-śruti* in the names Payavati for Prajavati and Bharadayi for Bharadvāja But there is no case in which a surd has been modified into a sonant'

<sup>1</sup> As a corollary of the rule that a long vowel before a conjunct is necessarily shortened, it is found that often *e* and *o* become *i* and *u* before a conjunct In the absence of orthographic symbols in Devanagari for *ē* and *ō*, which being their phonetic value before a conjunct, *i* and *u* (respectively) are used instead Pāṇini (I 1 48) has recognised the symbols *i* and *u* for *ē* and *ō*—Vide my intro to the *Kartukejanuprekṣa*, 73, Bombay 1960

<sup>2</sup> This may be even *-a* with the glide *y*

J and P should be recorded as exhaustively as it is necessary and possible. In the first forme (pp 1-8) all syllabic variations are noted meticulously, but in subsequent formes variants arising out of *va-sruti*, inorganic *t, u* or *o, i* or *e, n* or *n* and others of this type are not fully recorded, excepting in crucial contexts. In some cases obvious corruptions are noted, because they go to confirm what the basic reading might have been. If the readings given are felt to be more than necessary, it is pleaded that the editor has erred on the safer side. And there are valid reasons for this erring as well: we have only two Mss of the *Kuvalayanālā*, and they show such variations as need preservation. Obvious scribal errors, of course, are skipped over. The Prākṛit phonology has such potent possibilities that what is a wrong form to us, and according to our grammatical standards, may show its counter-part in some dialect or the other of the New-Indo-Aryan, which is being so zealously studied now-a-days. This meticulous recording of variants has a special value in the *Paśācī* and *Apabhramśa* passages and in the contexts of the colloquial conversations and illustrations of regional dialects which are a speciality of this work. Lastly, almost single handed as I have worked, I am quite conscious of my limitations as well as possible lapses in handling the material of this great Prākṛit Campū which is being edited and published for the first time, and hence, I must leave the maximum evidence for a subsequent rigorous and searching connoisseur who would like to improve on my text. In a few places, where the readings are improved upon or emended, the requisite data are given in the foot-notes. All the additions, in one or the other Ms, are included in the critical text. If the passages in P and J are obviously alternatives, one is adopted in the text and the other is relegated to the foot-notes.

Further both the Mss, J and P, are so closely and compactly written that it is hard to distinguish prose and verse. In the prose matter, the placing of *dandas* is not uniform in both: in short, it is highly irregular in P. I have adjusted them to suit the meaning and context. Wherever a shorter pause was needed, enumeration was to be indicated, a vocative was to be separated (after the last vocative, if there are many words in that case), I have put a comma. The object is to help a clearer understanding and bring better force in conversation. Single or double inverted commas are used to mark out direct statements or thoughts. Hyphens are used to separate words in a compound expression, but if there is uncertainty or *sleṣa* in any expression, they are not introduced. If the initial consonant of the following word is phonetically changed, the hyphen is hesitatingly used in such cases. The verses are not numbered, but for referential purposes the lines are numbered (1, 3, 6 etc.) on each page, and the foot-notes have a reference to these lines. Going from line to line, one can easily detect for what portion there is a variant reading. Whenever both the Mss put numbers for enumerated topics, they are retained in the constituted text. The whole text is continuous, and there are no chapters or *prakaraṇas*. For referential convenience and for neat presentation (rather than necessarily at appropriate contexts) the matter is divided into paragraphs in somewhat an arbitrary manner.

## 4 THE KUALAYAMĀLĀ AND MODERN SCHOLARSHIP

It is necessary and interesting to review the studies of modern scholars in connection with the *Kuvalayamālā* mainly with reference to some of its significant passages. The attention of modern scholars was attracted towards this work only after the Ms P (No 154 of 1881-82) was secured for the collection of Mss of the Government of Bombay, then belonging to the Deccan College, Poona, and now in the Bhandarkar Oriental Research Institute, Poona.<sup>1</sup>

In the *Jaina Granthāvalī*<sup>2</sup> there are references to the Prākṛit *Kuvalayamāla* of Uddyotanasūri and Sanskrit *Kuvalayamālā* of Ratnaprabha, the sources being the *Brhatṭippanikā* and the Deccan College lists. The Ms of the former in the Deccan College (KANTIVIJAYAJI<sup>3</sup>) and of the latter in Cambay and Ahmedabad are mentioned. The attribution of the *Kuvalayamālā* to Indrasūri is based on a wrong reading in an extract given by P. PETERSON from the *Sāntimāthacarita* of Devacandra.<sup>4</sup>

The *Kuvalayamālā-kathā*, a stylistic Sanskrit digest of the Prākṛit work of Uddyotana by Ratnaprabhasūri (c middle of the 13th century A D), was edited by Muni CHATURVIJAYA from three Mss and was published in 1916.<sup>5</sup> The *prastāvanā* (in Sanskrit) of this volume introduces most exhaustively, for the first time, the earlier Prākṛit work of Uddyotana quoting its significant extracts from the Poona Ms which correspond to the following passages in this edition, p 282, l 6 to the end of § 432 omitting a few verses *vanidāmi savīra-siddhe* to *[pani] vayāmi*, p 173, l 31 to p 174, l 6, p 1, ll 2 to 8, and p 3, l 14 to p 4, l 14. A bare outline of the story is indicated, and significantly enough it is stated that Hanibhadra, who is styled as *bhava-viraha*, is earlier than Uddyotana and not at all a contemporary of Siddharsi, the author of the *Upamati-bhava-prapañcā-kathā*. The extracts given in this Introduction attracted the attention of various scholars who used some of these references in their studies.

It was in 1916, the *Kāvya nīmānsā* of Rājasekhara,<sup>6</sup> edited by C D DALAL and R A SHASTRI was published, and in its notes were given some extracts from the *Kuvalayamālā*, based on the Ms P and corresponding to our text, p 3, l 18 to p 4, l 2, which attracted the attention of some other scholars,<sup>7</sup> towards the *Kuvalayamālā*.

<sup>1</sup> H D VELANKAR *Jinaratnakosa* p 94 (Poona 1944) gives reference to KIELHORN III, A list of the third collection of Dr KIELHORN known as *Collection* of 1881-1882. Dr P K GODS kindly informs me that the entry regarding Ms No 154 of 1881-82 stands thus (p 207) '[Name] Kuvalayamālā (in Prākṛit) [Author] Uddyotanasūri, leaves 183 ślokas 10,000, No 154 of 1881-82'.

<sup>2</sup> Published by Śrī Jaina Śvetāmbara Conference, Bombay 1909, pp 222.

<sup>3</sup> *A Fifth Report of operations in search of Sanskrit Mss in the Bombay Circle*, Bombay 1896, p 73.

<sup>4</sup> Śrī Jaina Ātmananda Sabha, Bhavanagar 1916, No 54. A revised and critical edition of this text is included in this volume.

<sup>5</sup> Gaekwad's Oriental Series, No 1 Baroda 1916, p 124 of the Re-issue, Baroda 1924, pp 204-5, 3rd edition Baroda 1934.

<sup>6</sup> N. PREMI *Padmācaritam* (Bombay 1928), Intro p 2, A N UPADHYE *Annals of the H O R I*, XIV, 111, p 62, also the *Varāṅgacānta* (Bombay 1938), Intro pp 9-10.

MUNIRAJ SHRI JINAVIJAYA read a paper (in Sanskrit) at the First [All-India] Oriental Conference (Poona 1919) on 'The Date of Haribhadrasūri'.<sup>1</sup> It is an exhaustive paper which scrutinises the views of earlier scholars, lists the works attributed to Haribhadra, enumerates the traditional sources for his biography, and takes up for discussion the traditional date, A D 529, assigned to him, Siddharsi's (A ■ 906) reference to him as *me dharmā-prabodha-karo guruḥ* and consequent conclusion of H JACOBI that Haribhadra was a senior contemporary and *guru* of Siddharsi. JINAVIJAYA shows that Gargarsi was the *guru* of Siddharsi and correctly interprets the latter's reference to Haribhadra. It is in this context that he quotes the *Kuvalayamālā* (p 4, l 2) and reaches the conclusion that Haribhadra, the author of *Samarāditya-kathā* could not be later than A D 778. Then he studies the various references from Haribhadra's works, quotes an extract from the *Kuvalayamālā* (corresponding to p 282, l 6 to l 20) from the Ms P, and assigns Haribhadra to A D 700-770. In the appendix, the chronological relation of Haribhadra with Śāntaraksita, Dharmottara, Mallavādi and Saṃkara are indicated.

The *Brhatṭippankā* is an old valuable list of Jaina works prepared in Sam 1440 (-57), i.e., A D 1383 by some Jaina monk acquainted with the Mss-collections at Pattan, Cambay and Broach etc (but not Jaisalmer). It was used by the compilers of the *Jaina Granthāvalī*, noted above. It is published (based on the Ms, three to four hundred years old, belonging to the collection of Śrī Kāntivijayajī Jaina Jñānamandira, Baroda) by MUNI JINAVIJAYA.<sup>2</sup> Therein the references to the *Kuvalayamālā* (p 10) stand thus

320 कुवलयमाला प्रा. सु. [सं (?)] ८३५ यथे उद्द्योतनसूरिया १३००० ।

321 कुवलयमाला स रत्नप्रमसूरीया ३८९४ ।

A *Catalogue* of Manuscripts in the Jain Bhandars at Jesalmere, compiled by C D DALAL and edited with Introduction, Indexes and notes on Unpublished Works and their Authors by L B GANDHI was published in 1923.<sup>3</sup> It presents the entry of the Ms of the *Kuvalayamālā* in this manner (p 27)

229 कुवलयमाला of दक्षिणप्रद्वं (उज्जयिन) सूरि 254 leaves 23 x 2½

Col — इति कुवलयमाला नाम सङ्कीर्णक्या . सवत् ११३९ दातु (आप्तु) यदि १ दधिदिन लिखितमिदं पुस्तकम् ।

In his Sanskrit Intro and its notes (pp 42-43) Pt GANDHI gives some bits of information about this work (possibly based on the extracts from the Poona Ms quoted by the Editor in the Introduction to the edition of its Sanskrit digest by Ratnaprabha published from Bhavanagar and noted above), especially quoting references to Uddyotana by Ratnaprabha and Devacandra.<sup>4</sup>

<sup>1</sup> Separately issued, pp 1-23, in the *Jaina Sūtrīya Saṃśodhaka Granthamālā*, Poona

<sup>2</sup> *Jaina Sūtrīya Saṃśodhaka* I 2, Supplement pp 1-16, Poona (1920?) see also *Ibidem* I, 4, pp 157-58

<sup>3</sup> O S, No XXI, Central Library, Baroda 1923

<sup>4</sup> PETERSON, in his *Fifth Report*, already noted above, gave an extract from the *Śāntaraksita* of Devacandra (Sam 1160, i.e., A D 1103) दक्षिणप्रद्वसूरि ज्ञानवि बरवन्मगिया मयुग ।



H JACOB completed his edition of Haribhadra's *Samarāṅgacakāhā*, Vol I, Text and Introduction, in 1926,<sup>1</sup> and in his Introduction (pp II & III), while reviewing the earlier discussion and accepting the revised date of Haribhadra (c 750 A D) as proposed by MUNI JINAVIJAYA in his paper presented to the First Oriental Conference, Poona (1919), he discusses the exact date of the completion of the *Kuvalayamālā* as specified by its author, ascertaining it as 21st March, 779 A D

There is an exhaustive essay in Gujarati on the *Kuvalayamālā* by JINAVIJAYA<sup>2</sup> Giving an outline of the Jaina narrative literature with pointed reference to certain works of which the *Tarangana* of Pādaliptā and *Samarāṅgacakāhā* of Haribhadra are introduced in details. The controversy about the date of Haribhadra and the latest conclusion are reviewed. Then follows an account of the *Kuvalayamālā* based on the study of relevant sections from the Mss from Jaisalmer<sup>3</sup> and Poona, especially the Praśasti portion (§ 430, with variants of P noted in the foot-notes) which is translated into Gujarati with valuable explanatory comments on some of its references to Toramāna, Pavvayā, Jābalipura, Gupta etc.<sup>4</sup>

Pt L B GANDHI edited three Apabhramśa works of Jinadattasūri,<sup>5</sup> a senior contemporary of Hemacandra, in the G. O S in 1927. As an appendage to his Introduction (in Sanskrit), he has added a well-documented essay (in Sanskrit) on the Apabhramśa language. He explains incidentally the background of Prakṛit, its relation with Sanskrit and the nature of Ardhamāgadhī. In the context of the discussion about Desibhāsās, he has introduced in details the Prakṛit *Kuvalayamālā* and has quoted a number of passages from it, from the Jaisalmer Ms<sup>6</sup> (giving reference to its palm-leaves) corresponding in the order they are quoted to our text [p 89, f n.] p 282, l 19 to p 283, l 6, [p 90,

कुवलयमाला एव महा कुवलयमाला इहा वस्तु ॥ Pt GANDHI reads *mdha* for *mda* and suggests *suha* for *mahā*, Prabhācandra (A D 1277) refers to the *Kuvalayamālā* thus सुविदितं च दाह्यो गुरुभातास्ति तस्य म । कया कुवलयमाला चकृत् त्वाग्निभराम ॥ XIV 89 That only shows how the original reading *lakṣhūna mdha* was not correctly understood

<sup>1</sup> Bibliotheca Indica, Work No 169, Calcutta 1926

<sup>2</sup> See *Jaina Sahitya Samśodhaka* III, 2 pp 169-94 Poona Sam 1983, i.e., A D 1927, also *Vasantarajata Smarakagrantha* Ahmedabad 1927, its English summary by A S GOPANI in *Bharatiya Vidya* II, 1, Bombay 1940

<sup>3</sup> The photographs of the Jaisalmer palm leaf Mss which are described above were used for the present edition. There appears to be another set of these photographs in the Oriental Institute, Baroda about which my friend Dr B J SANDESARA, Director, O I, Baroda, writes to me thus (21 2 1961) 'A photo copy of *Kuvalayamālā* (O I No 13163) is available in our Mss collections. There are 54 photographs 15' x 12' size each. Eight leaves are included in the first photograph and 10 in the last one. The photographs were taken in 1927 at Ahmedabad. The colophon of the photo-copy agrees with that of the Jaisalmer Ms of your printed edition.'

<sup>4</sup> A M GHATAGE Narrative Literature in Jaina Mahāśāstrī, *Annals of the O R I*, XVI, 1-11, p 34, N C MEHTA, Jaina Record on Toramāna, *J of the Bihar & O R S* XIX, 1928, Toramāna vṛṣayaka Jaina ullekha, *Jaina Siddhanta Bhāṣkāra*, XX, 2, pp 1-6, Arrah 1953

<sup>5</sup> L B GANDHI *Apabhramśa kāvyatraya*, G O S XXXVII, Baroda 1927

<sup>6</sup> As noted above, a photo-copy of it is already there in the Oriental Institute, Baroda

f. n]: p 282, l 4 to l 18, [pp 91-94], p 152, l 21 to p 153, l 12, [p 91, f n] p 4, ll 11-14, p 281, ll 22-25, p 281, l 26 to p 282, l 3, [pp 97-98] p 71, ll 1-8, [pp 104-7] p 151, l 18 to p 152, l 17, [pp 108-9] p 55, ll 10-21, [p 109] p 63, ll 18-25, [p 110] p 47, l 6 [p Ibid], p 59, l 5 He has added his Sanskrit *chāyā* and minor comments here and there It is he who published, beside the *prasaṣṭi* verses (already published by MUNI CHATURAVIJAYA and MUNI JINAVIJAYA) a number of extracts from the Jaisalmer Ms of the *Kuvalayamālā* Some of these passages are really important, and as such they have attracted the attention of some scholars

The Paisācī dialect has been of great interest for scholars,<sup>1</sup> and A MASTER, who wrote a paper 'The Mysterious Paisācī' was obviously attracted by the Paisācī passages in the *Kuvalayamālā* a detailed acquaintance with which he came to have from Pt GANDHI'S Introduction noted above In his paper 'An Unpublished Fragment of Paisācī' he gives not only a critical text (based on J and P) of the Paisācī passage (along with the photo-prints of the relevant leaves of J) corresponding to our text, p 71, ll 7-26, but also presents a tentative translation accompanied by grammatical and other notes He continued his studies on the *Kuvalayamālā*, in two more papers 'Gleanings from the Kuvalayamālā Kahā',<sup>2</sup> Nos I and II In the first he has presented his critical observations on three fragments (corresponding to the printed text, p 63, ll 16-26, p 47, l 6, p 59, l 5) and specimens of Eighteen Deśa-bhāṣās His linguistic notes are interesting In the second he has critically studied (adding grammatical notes) the specimens of prose Apabhramśa and contemporary Middle Indian mixed with Sanskrit, especially the passages corresponding to the printed text, p 55, ll 10-21 p 151, l 18 to p 152, l 17 This is prefaced with a few general remarks on the author etc and concluded with an excursus on the Jaina Kathā

Lately, F. B. J. KUIPERS, Leiden, in his paper 'The Paisācī Fragment of the Kuvalayamālā',<sup>3</sup> has re-edited and published at A MASTER'S instance the Paisācī passage from the *Kuvalayamālā* (corresponding to the printed text, p 71, ll 10-26) It is prefaced with a thorough grammatical analysis of the dialect and followed by English translation and notes, both explanatory and textual, which are very helpful to understand certain knotty points in the text He has given a block-print of the page from the Ms P containing that passage

<sup>1</sup> A. N. UPADHYAY, Paisācī Language and Literature, *Annals of the B. O. B. I.*, XXI, 1-11, pp 1-37

<sup>2</sup> *Journal of the R. A. S.* 1943, 217 f

<sup>3</sup> *Bulletin of the S. O. A. S.* XII, 3-4, London 1948

<sup>4</sup> *Bulletin of the S. O. A. S.*, xiii, 2 and xiii, 4 London 1950

<sup>5</sup> *Indo-Iranian Journal* I, 3, pp 229-40, The Hague 1957

## 5 THE KUALAYAMĀLĀ. A CRITICAL STUDY

## 1. CONTENTS OF THE KUALAYAMĀLĀ

## {1 Author's Introduction}

INTRODUCTORY MANGALA, HUMAN LIFE AND ITS OBJECTIVES In the opening *mangala*, to begin with, the author directs salutations to Rṣabha, the first Tīrthakara, with poetic references to some events in his career, secondly, to Mahāvīra who could not be shaken in his meditation even by the tempting appeals of the charming seasons prompted by (god) Saṃgama, thirdly, to the rest of the Jinas; and lastly, to the Tīrtha which enlightens the souls, which enables some of them to attain Liberation, and which is sacred even to the Jinas. The souls, under the pressure of passions and previous Karmas, plunge into hells, thence they pass through various species of sub-human beings, and then, through some *punya*, they are born as men with a perfect body and in a good family. With the acquisition of this rare human birth, one should pursue the human ends which are three *dharma*, *artha* and *kāma*, and to these is added *mokṣa* as well by some. They could be graded thus. *Kāma* is *adhama*, *Artha* is *madhyama* and *Dharma* is *uttama*, and it is through *dharma* that all others, including *mokṣa*, are achieved. A wise person, therefore, should persist in the practice of *dharma* which is variously presented with different deities and by different teachers, but the one preached by Jinendra is the best *Dharma* which is constituted of *dāna*, *śīla*, *tapas* and *bhāvanā*. The first Tīrthakara himself practised these precepts, and is thus an example for others. Due to want of necessary wealth, moral rectitude and physical strength, the first three are not practicable for all, therefore, the words of Jina should be understood and *bhāvanā* should be cultivated. Even in the midst of the wicked, who are out for scandalising the meritorious and merits, we should make our life fruitful by glorifying the merits of Jina, Śramana and *supuruṣa* with this object in view, a narrative is being presented (Pages 1-3 15, \*1 2-\*2 15)

EARLIER AUTHORS, TYPES OF KATHĀS The earlier great poets have presented many a narrative (for details, see below), but the range of subject-matter being infinite, this one also is being presented. There are five varieties of the Kathā *sakala*-, *khanda*-, *ullāpa*-, *parihāsa*- and *vara-kathā*, and besides, there could be *saṃkīrṇa-kathā* as well which combines the characteristics of all these. This is being presented here. It is miscellaneous with varied poetic embellishments, metrical forms and compositional patterns. It is composed in Prākṛit, with *marahatthayadesi* descriptive pattern, almost a pure *sakala-kathā*, in which are introduced *tāpasa*, *jina* and *sūrihavāha*, but just out of curiosity, in the mouth of various characters Sanskrit, Apabhraṃsa and Paisācī passages are introduced. Being endowed with the merits of various narratives, with amorous sentiment, with well-arranged sub-plots and with the exposition of various arts and branches of knowledge, it has become a *saṃkīrṇa kathā*. Kathā is again of three types *dharma*-, *artha*- and *kāma-kathā*. Though this is primarily a *dharma kathā*, it has become *saṃkīrṇa* in-as-much as it has all the characteristics and has embraced the topics of *artha* and *kāma*. Here are narrated activities

of worthy men; and here one can learn what is *dharma* and *adharma*, what is *kārya* and *akārya*, and what is *hita* and *ahita*. This *dharma-kathā* is of four facets *ākṣepuṇī*, pleasant or catching, *vikṣepuṇī*, unpleasant or distracting, *samveda-janani*, leading to knowledge or enlightening, and *nirveda-janani*, leading to detachment or renunciation. Minds of men should first be captivated by catching topics, secondly, they should be disillusioned, thirdly, they should be enlightened or made to know the real nature of things, and lastly, they should be made to renounce the world that is the way how five hundred robbers were induced by that self-enlightened [Kapila] to accept the life of self-control and renunciation. Topics connected with love-matters are welcome to the extent to which they are conducive to the adoption of religious life (Pages 3 18-5 13, \* 2 16-\* 2 26).

**AN OUTLINE OF THE STORY** Dāksinyachhina composed this Narrative Structure (*kathā-saritra*) which is great on account of the acquisition of *Samyaktva* and in which friends carry out their mutual obligations and attain *Nirvāṇa*. How Kuvalayacandra was born and was carried away by a god, his former associate, how he met the lion, the monk and the god in a lonely forest, how he heard the past lives of all the five from Kevalin, how they acquired *samyaktva*, practised austerities, and were consequently born in heaven, how, after enjoying heavenly pleasures, they were born in the *Bhārata-varṣa*, how they did not know one another but were enlightened by the omniscient Teacher, and lastly, how they adopted renunciation, practised penances and attained Liberation, being free from *Karmas* all these topics are covered in this composition, which has been elaborated thus by the author through the grace of [*Hṛi-*] *devatā* who supplied its clues to him (Pages 5 14-5 24, \* 2 26-34).

**DISCOURSE ON DURJANA and SAJJANA** The author starts his narrative in a grandiose style, but halts to present a discourse on *durjana* and *sajjana*. The former's weaknesses are effectively sketched with various similes often with double meaning. A poet should go on with the work on hand despite the wicked and their scandals, like a lofty elephant ignoring the barking dogs. As contrasted with him the various merits of a *sajjana* are depicted, and it is the *sajjana* who is the hope and support of worthy poets (Pages 5 25-7 3; \* 2 36-39).

[1] Prince Kuvalayacandra his Horse Flies]

**KING DRDHAVARMAN and QUEEN PRIYANGUŚYĀMA OF VINĪTĀ** In Jambūdvīpa, in Bharatavarṣa, to the south of Vaitāḍhya and in between Gangā and Sindhū, there is the Madhya-deśa (described 7 7-12) at the centre of which stands the town Vinītā (described in details, §§ 14-7). There ruled a king, Drdhavarman by name (described, § 18), he had a loving queen (described, § 19) Priyanguśyāmā, and he spent in her company many happy years (Pages 7 4-9 17; \* 3 1-32).

**THE MĀLAVA PRINCE MAHENDRA BROUGHT AS A CAPTIVE:** One day, when the king was seated in the inner assembly along with the queen and a few chosen ministers etc., Susena, the Śībarā prince, just returned from a successful military operation against the Mālava king. Though wounded, he narrated in a triumphant mood how the army of the enemy was routed, how the war-spoils were

captured, and how a gallant prince of five years was arrested and brought there. The king and queen affectionately welcomed that prince, Mahendrakumāra, who entered the hall with remarkable self-confidence, but soon he was overpowered with feelings, making all the dignitaries shed tears at the moment. Not satisfied with the various explanations of the ministers why the prince, though seated on the king's lap, started shedding tears, the king asked Mahendra himself the reason of his deep sorrow. The prince explained his sad plight that he should have been seated on the lap of an enemy. The king at once expressed to him that there was no more enmity and that the prince was his veritable son. He gave the prince his necklace and formal presents, and he also told the ministers to look after the prince in such a way that he would not remember his parents and that he would become a son to himself who had no issue (Pages 9 18-11 14, \* 3 33- \* 5 3)

**THE QUEEN PINING FOR AN ISSUE** On getting a confidential report that the queen Priyanguśyāmā—apparently there being none of the five reasons (11 25 6) on account of which ladies get angry—was out of her mood and was not attending to her daily routine, the king went to her apartment and found her in the Anger-chamber (*kopa-grha*), quite out of temper. He inquired why she was angry, and he wanted to know from her the specific reason of her anger which even added a little charm to her face. The queen told him that the cause of her remorse was that, unlike the mother of Mahendrakumāra, she had no son, and consequently, she was angry with the king. She was told by the king that she was indiscreet and that the fulfilment of her desire was beyond human power. Then she appealed to him to solicit a boon from some deity. Quite lovingly he pacified her with the assurance that he would secure divine favour at any cost, by offering the oblation of his own flesh to Īśvara, by sacrificing his head to Katyāyanī etc., and she felt quite happy. In this context, he took into confidence his ministers who greeted his decision, stressed the need of a son in every respect, dissuaded him from taking any risk for his life, and advised him to solicit the favour of the Kula-devatā, Rājyalaksmī, seeking her boon for a son, which idea the king approved (Pages 11 15-14 3, \* 5 4- \* 6 14)

**THE KING PROPITIATES AND GETS A BOON FROM KULA-DEVATĀ** Then on an auspicious day, the king offered oblations to the town-deities, gave gifts to mendicants, fulfilled the desires of the poor, and entered the *devagrha*, in a proper form. He offered worship to gods and goddesses, spread a layer of flowers on the pavement, took his seat (now all alone), offered (with folded hands) lavish prayers to Rājyalaksmī referring to the various aspects of her personality, and urged her either to give audience to him within three days or accept his head. He sat there for two days recounting her merits. On the third day, when he was about to sever his head for an offering, his hand (with the sword) was miraculously held back, and the goddess appeared before him in full womanly bloom and glory. He saluted her. She smiled at his rash impatience. When he appealed to her effectively and with self-respect, she blessed him with a boon that he would have an outstanding son and disappeared (Pages 14 4-15 14, \* 6 15-38)

**ALL-ROUND SATISFACTION AND QUEEN'S DREAM INTERPRETED** Returning from the temple, the king took his meals in a happy atmosphere, and then he conveyed to his ministers the details of the boon received by him, to their great satisfaction. He went thereafter to the apartment of the queen who, on hearing about the boon, received it as a great blessing. The happy day passed, and there followed the evening and moonlit night (graphically described 15 26-16 5). Early in the morning, the queen woke up after seeing in her dream the Moon clung to by a garland of highly fragrant lilies (*kinalaya mālā*), and when she modestly conveyed the same to the king, he assured her that this was quite in consonance with the boon of the Deity and that she has conceived a son. She considered herself highly blessed. The king entered the assembly attended by many *mantrin*, *mahānarendra*, *mahāvīra*, *mahāvaidya*, *mahābrāhmaṇa*, *mahākavi*, *mahāsenāpati* and *mahāpurohita*. There were courtezans, some reciting in Prākṛit, some in Sanskrit, some knowing Apabhramsa and many others skilled in different branches of knowledge (the list is interesting 16 23 f) in that assembly all the *kalā*, *kautuka* and *vyñāna* were represented. The expert decision on the interpretation of the dream was that the queen, as blessed by the divine boon, will have a great son and that the *kuvalayamālā* represents his beloved attached to him from an earlier life (Pages 15 15-17 7, \* 6 39 \* 7 25).

**A PRINCE BORN AND DULY NAMED KUALAYACANDRA** Carrying the child and living in a happy atmosphere, the queen grew in her grace more and more, and her longings of pregnancy were more than fulfilled to her satisfaction. The effects of the growing child were apparent on her body (17 16 f), and at a highly auspicious moment, she delivered a fine male child. The palace was flushed with manifold festive talks (described § 44). A blooming maiden broke the happy news to the king and received rich presents from him. There was a royal directive for the celebration of birth-festivities which were duly carried out with great eclat and entertainments (described 18 11-31). Ordered by the king, the Astrologer interpreted the planetary influence etc. at the moment of the prince's birth and prophesied (from the astronomical data) that the prince would become either an Emperor or an Emperor-like king. On a specific enquiry from the king, the astrologer enumerates the *rāśis* (zodiac signs) and gives their *gunas* (fruits, consequences) in the context of the birth (details given, 19 12 f) on the authority of *Vaṃśāla jāyaga* of *Vaṃśāla-risī*. The king duly honoured the astrologer, and enjoyed drinks (described 20 28 f) and meals. So the days passed. On the 12th day he decided, in consultation with *mahā brāhmaṇas*, that the prince should be significantly called *Kuvalayacandra*, and also by a second name *Srīdatta* (Pages 17 8-21 6, \* 7 25- \* 8 28).

**PRINCE'S EDUCATION** Fondled by five maids, the prince gradually grew, making all happy by his activities of childhood. When he was eight years old, he was duly entrusted to a *lekṣhacārya* under whom he lived in a lonely place, not visited even by his parents, and mastered various arts till he was twelve. After finishing the course, the teacher led him to the king who heartily welcomed him, with all the more joy, on learning that the prince was so gifted by nature that hardly any instruction was necessary for him. The teacher enumerated the seventy-two *kalās* (22 1-10) already mastered by the prince and also those in

which he had special proficiency. The prince had developed well, both in body and expression. Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, \*8 29- \*9 6)

**PRINCE ON THE HORSEBACK CHARMING TO ALL.** As directed by the king, the prince, then, accompanied him to the horse ground or race-course where horses were to be tested for different purposes, and there, the horse-keeper gave for riding different horses to different persons. Pavanāvarta to the king, Garudavāhana to Mahendrakumāra, Udadhikallola (described in details 23 12-19) to Kuvalayacandra, and so on. Inquired of by the king, the prince explained to him that there were eighteen breeds (23 22-4) of horses of which he would describe the colour, marks etc. of a few only (23 25 to 24 9). Saying that he would hear further details at leisure, the king rode his Pavanāvarta, the prince his Udadhikallola, and their feudatories started on their respective conveyances all of which crowded the palace-ground by their march (described 24 19 f) and then gradually proceeded along the royal road. When the prince reached the heart of the town, ladies, in a disturbed state (described 24 30 f) took their positions here and there (25 8-10), making various remarks (25 12-15) to have a glimpse of the prince whom they gazed at with eyes full of passionate affection (25 21-32) and about whom they discussed with complimentary references that he was superior even to Narāyana, the full moon, Puramdara, Isvara, the sun and Kumāra (26 1-14). They were captivated by the personality of the prince, and all their activities and demeanour (described 26 15-27) showed that their minds were out of gear. The prince passed through the bazaar and reached the race course where stood the entire troop. The king drove his Pavanāvarta and the prince his Samudrakallola, well, the latter overtook the former to the jubilation of the entire gathering (Pages 23 4-27 1, \*9 7-31)

**PRINCE (WHO ATTRACTED THE EYES OF MANY), FLOWN BY THE HORSE, MEETS A SIGNIFICANT TRIO, THE SAINT FROM WHICH PROMISES TO EXPLAIN THE MYSTERY OF THE HORSE AS WELL AS THEIR CAREER.** As the prince was being greeted with victory, the horse flashed towards the south and flew up in the sky (description of the ground below etc. 27 7-9). Struck with wonder by its behaviour, he decided to test whether it was some god by striking it with a knife, before it reached the ocean. When he gave a heavy stroke on its belly, it fell dead, the prince too came down, and, while he stood still puzzled over the riddle whether it was a horse or a god, he heard an anonymous voice greeting him with his name and directing him to go towards the south to find something unprecedented. As he proceeded, he reached the great Vindhya forest presenting manifold scenes and situations (described 27 28 to 28 19), one of which, which most surprised him, was that birds and beasts, well-known for their natural antipathy, played together (28 22-27). With a little thinking, he realized that in the vicinity there must be some great saint of benign influence. A little ahead, under a Vāṭa tree he saw a monk, emaciated with penances but ablaze with lustre, an embodiment of *dharma* and an incarnation of *upāsana* (described 29 7-9). To the left of the monk, he saw a great person of divine appearance (*divyākāram mahāpuruṣam*), an embodiment of all that could be handsome

(described 29 11 20), and to the right, he saw a Lion, terrific in appearance but quiet in temper (described 29 21-24) These three seemed to the prince as the veritable quintessence of *dharma*, *artha* and *kāma*. As great saints are gifted with divine knowledge, the prince wanted to know from this great saint who the horse was and why he was carried away etc. The great monk welcomed him with *dharma-lābha*, the *divya-purusa* stretched his right hand decked with jewelled bracelet to greet him, and the lion too received him suitably. The prince responded with all modesty. The great saint assured him to enlighten him on his questions. The prince sat there before the saint in a receptive mood, when the latter started his religious sermon. In this Samsāra the souls wander in a chaos of relations and reactions (details given § 66). The gale of sin whirls round this leaf of soul in this mountain-thicket of worldly existence. The souls alone are responsible for all that they have done, and all others are really *others*. Like children playing with sand-structures on the shore, the ignoramuses are deluded by various attachments in life: it is all hollow. Whatever is experienced by us on account of i) *krodha*, anger, ii) *māna*, vanity, iii) *māyā*, deceit, iv) *lobha*, greed, and v) *moha*, infatuation will be narrated ending with the episode of the prince being carried away by the horse (Pages 27 2-31 2, \*9 31-\*11 6).

### [ III Dharmanandana Biographies of Five Souls ]

MINISTER VĀSAVA TAKES KING PURANDARADATTA TO THE PARK, FULL OF VERNAL GLORY, THEY PAY RESPECTS TO DHARMANANDANA WHO DISCOURSES ON SAMSĀRA etc. In the Vatsa country (described 31 3-18), in the town of Kauśāmbī (described § 68), there ruled a king Purandaradatta by name (described 31 33-32 8), and he had an able minister in Vāsava who was endowed with Samyaktva (described 32 9-15). One day, on his way to the temple of Arhat for worship, the minister Vāsava was presented with a bunch of mango-blossoms by the gardener Sthāvara who reported to him, first, the advent of spring, and secondly, the arrival of the preceptor Dharmanandana (with his disciples) in the garden, but received in return, firstly rebuke from his master for his unjustified sequence in reporting the events, and secondly, a good reward. Afterwards, Vāsava called on Purandaradatta, presented him with the same bunch of mango-blossoms, and requested him that they might personally witness the vernal glory of the park in the forest (described 33 5-13). In the park, they enjoyed the charming sight of trees, creepers and flowers attended by swarms of bees—all bathed in vernal beauty. Intending to pay respects to Dharmanandana, who was halting on a dry spot in the garden, the minister led the king there under the pretext of seeing the Asoka tree planted by the latter as a prince. There they saw a multitude of monks some of whom were studying different *Angas* (enumerated by names), logic with five or ten limbed syllogism (34 20) *numitta*, *Jonī-pāhuda* etc., and some were very much emaciated on account of penances. In the midst sat the preceptor Dharmanandana gifted with fourfold knowledge (§ 73). On being inquired of, the minister duly introduced the monks and the Preceptor to the king, and as proposed by the minister, who offers a prayer (35 9 12), the king joined him in offering obeisance to them both of them were



which he had special proficiency. The prince had developed well, both in body and expression. Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, \*8 29- \*9 6)

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blessed with *dharmalābha*. The Preceptor welcomed them along with others who arrived there and saluted him. The king wondered why the preceptor, so gifted as he was, had taken to renunciation. The preceptor started his discourse on the nature of *samsāra* which itself is an enough cause for renunciation. He continued how *himsā* of various types committed through passions and different pretexts leads to hells where the doer himself has to suffer (35 24 to 36 6). The hells are full of tortures (described §§ 75-78) as preached by the omniscient, even in the various subhuman species there are many miseries (described §§ 79-80), the human birth, with its advantages, is not without its pitfalls and pangs (described §§ 81-82), and the birth in heavens too has its limitations (described §§ 83-84). This was in reply to the thoughts in the mind of Purandaradatta who received some instructions on virtues and their cultivation (43 23 f) and was taught how the words of Jina would rescue one from the misery of *Samsāra* and lead to eternal bliss. The minister Vasava was told that the cause of wanderings in this miserable *Samsāra* consists of *krodha*, *māna*, *māyā* and *lobha* (and also *moha*) which are defined (44 17-21) and the four grades (*anantānubandhi*, *apratyākhyānāvarana*, *pratyākhyānāvarana* and *samyavalana*) of which (44 22 to 45 37) are illustrated (Pages 31 3-45 5, \* 11 6-13 4).

1 ANGER—BIOGRAPHY OF CANDASOMA. Anger leads to mental unbalance whereby one kills even one's brother and sister, as seen from the career of this angry looking man seated here, Dharmanandana continued, which deserves to be heard.

In the settlement Ragadā by name (described 45 17-20), close to Kāñcī, the capital of the country of Kāñcī of Dravīdas, there lived a poor twice-born Susarmadeva. His eldest son was Bhadrāsarmā, who, due to his naughtiness in childhood and ill-treatment of other boys, came to be called significantly Candāsoma, the one seated here. The parents married him to a suitable girl and, leaving to him the responsibility of the house, went on a pilgrimage to the Ganges. His beloved Nandinī reached the bloom of youth and thus attracted the eyes of the village youths. Candāsoma grew jealous of her, though she was chaste of character, with the advent of the autumn (described 46 5-8), a party of actors reached that village, and Haradatta, the leading *maṇḍahara*, arranged a show for which the whole village was invited. When people started going thither, Candāsoma, equally eager to attend the show (to which his brother too had already gone), started worrying about the safety of his blooming beloved, whom he entrusted to his sister Śrīsomā, and went to the show. Despite Nandinī's warning, Śrīsomā also went to the show. There in the audience (*ranga*), Candāsoma heard amorous whisperings of a couple, and from an indirect mention of the word *canda*, he suspected that his beloved had come with her lover to the show. He got a timely hint from a song, and, burning with anger, he went home and waited hidden behind the door with a stick to strike his wife on her return. As the show was over by this time, both his brother and sister returned home, and mistaking them for the suspected couple, he hit them both who fell dead. Hearing the noise, Nandinī came from inside and pointed out to him what havoc he had made. He was full of remorse, started lamenting over the past, and decided to immolate himself on their funeral pyre (§ 93).

Next morning he took their bodies to the cremation ground. When he was about to jump into the flames, people held him back. The learned Brāhmanas assured him with inconsistent diagnosis and prescriptions that there was *prāyaścitta* for purification from such sins. He was asked, at last, to quit the house, distribute the property among Brāhmanas, and go clean-shaved and abegging to various *tīrthas*. He was thus being misguided. He came here full of *Vairāgya* and wanted to know further how he could be free from sin. Dharmanandana told him that one must reap the fruits of one's Karmas any way, he was advised to practise penance and adopt the code of virtues (49 15-18). When Candasoma's Karmas were sufficiently quieted, he was duly given *dīkṣā* by the preceptor (Pages 45 6-49 21, \*13 5-\*15 2).

2 VANITY—BIOGRAPHY OF MĀNABHATA Dharmanandana continued that *māna* (pride or vanity) brings mental torture and leads to all sorts of ruin. A vain person loses all sense of discrimination, and cannot save his parents and beloved from dying. This is seen from the career of this vain-looking person, seated here, which deserves to be heard.

To the north-east of the beautiful town of Ujjainī (described, 50 10-19), right in the heart of Mālava-deśa, in the Avanti-janapada (described 50 3-7), there is a rich village Kūpavandra by name. There lived an old royal Thākura Kṣetrabhata by name, who had fallen on evil days, and his son was Vīrabhata whom he loved more than his life. For their service, the king of Ujjainī, gave them the above village. Due to old age and exacting active war service Kṣetrabhata remained at home, Vīrabhata attended the king, and in due course Saktibhata (the son of Vīrabhata) continued the service. Saktibhata was highly vain, haughty and given to luxuries, so he came to be known as Mānabhata in the princely order. One day, Mānabhata found that his seat in the Durbar of King Avantivardhana was occupied by a Pulinda prince, who apologetically explained that this would not be repeated. He took offence, gave wrecklessly a fatal stroke of his sword on the prince's chest, and ran from the Durbar to his village. His father advised him to quit the country for safety. He sent his father bag and baggage to the bank of Narmadā, and staying behind with vanity, he faced the Pulinda forces which he defeated. Though heavily wounded in the battle, he joined his father, camped in a fortified village and spent his time comfortably (described 51 29-34). One day, as a part of the spring sports, the village youths agreed among themselves to sing about one's beloved while playing on the swing. Mānabhata happened to praise a darkish beloved (52 13-15) wherefore his fair wife, who was present there, felt offended, and she was so much humiliated and irritated by her friends that she dashed homewards in the dark evening (described 52 27-30) with a decision to die. She entered her bed-room, prepared a noose for her neck, appealed to the Lokapālas (53 6 9) that her husband behaved like this despite her faithfulness to him, and hanged herself. In the meanwhile, Mānabhata came there and could rescue her before the breath was gone. After a little conversation with her, he realized that he was misunderstood by her. He tried to convince her about his innocence and, holding his vanity in abeyance, even fell at her feet, but without any effect on her who remained quite silent. His vanity surged up, and in sheer disgust of her frailty, he left home to see

how she reacts. Then she felt repentant, and, telling her mother-in-law about it, she rushed after him. His mother, and after her, his father followed them. Seeing his beloved behind him, he decided to test her attachment for him. Reaching the village well, he dropped a big stone in it and hid himself behind a tree. The noise of the falling stone gave her the impression that he had jumped into the well, and she followed suit as a true wife should do, the mother-in-law also followed her, and even the warrior, Vīrabhata, saw no other alternative than to jump into the well. Mānabhata saw the whole episode, but repentance came on him too late, and he started lamenting (§ 106) over his cruelty and ungratefulness. Finishing their obsequial ceremonies, he started on a tour with a view to meeting by chance some preceptor who would purify him of that sin. At Mathurā he heard a colloquial conversation in the camp of disabled and diseased destitutes, and got the clue that a dip in the confluence of the Ganges would wash him of his specific sins. He has arrived in Kauśambī with that idea. The purity of mind accompanied by penance and rules of good behaviour would wash the sins and not a dip into the Ganges etc. Hearing this, Mānabhata sought further light and guidance from Dharmanandana who preached to him the fourfold steps (*samyaktva, jñāna, tapas* and *saṃyama*) and finally initiated him duly in the order (Pages 49-22-56 10, \*15 4-18-3).

3 DECEIT—BIOGRAPHY OF MAYĀDITYA. Dharmanandana continued that *māyā* (deceit) is abominable, and a deceitful person behaves crookedly to the ruin of his reputation, wealth and friends. This is illustrated by the career of this treacherous looking person, seated here, which is worth hearing.

There is a village, Sāligrāma, to the south-west of Vārānaśī (described 56 26-30) in the territory of Kāśī (described 56 21-25). In it lived a Vaiśya, Gangāditya, who was poor, ugly, socially abominable, morally heinous and full of treachery wherefore he was unanimously nicknamed and addressed by all as Māyāditya (here he is). He developed friendship once with a rich local businessman Sthānu who, being essentially of good nature and despite warnings from others, responded affectionately. Somehow their contacts grew, though hypocritical on the one side and sincere on the other. Though they basically differed on the ways of earning wealth (57 16 17 and 24-26), they decided to go to Dakṣiṇāpatha for suitable business, and duly reached the town of Pratiśthāna. By trying their hands at various trades, each one could earn, to his satisfaction, five thousand, and they decided to convert each one's cash into five precious stones for the safety of a distant journey. They packed those ten pieces in a dirty rag, dressed themselves as friars (58 2-3) on a pilgrimage, and travelled on abegging. One day Sthānu, when he went to the market for provisions, entrusted the package of ten precious stones to Mayāditya, who, however, prepared a similar package of ordinary stones with a view to running away with the former. Later, when Mayāditya ran away, giving one package to Sthānu, he found, after covering a long distance, that he had duped himself by bringing with him the package of ordinary stones. He decided to meet his friend and mend matters to his advantage. Sthānu with all his innocence and goodness started searching for his friend in sorrow. One day, being quite tired, he halted for the night in a temple where the song of a Gūjara (59 3) way-farer gave him

some consolation and courage. He proceeded homewards deciding to give half of the jewels to his friend's successors in the family. Just then, to his joy, there arrived Māyāditya who, in all hypocrisy, narrated a fictitious tale of his lonely adventures how he was arrested as a thief and detained there, how, under the guidance of a maid servant, he escaped the fatal ordeal of being offered as *bali* to a goddess, and how he came over here, ever yearning to meet him. Both of them crossed the river Narmadā, but missed the way and entered a thick forest (described 60 15-24). In the terrific heat of summer (described 60 26 to 61 1) this straying through that awful jungle was a torture for them. As the package of jewels was slipping down from the loins, Sthānu requested Māyāditya, to the latter's satisfaction, to take it. They reached an ancient Vata tree, and close by there was a deep well with no means in the vicinity to take out water. Māyāditya thought that there was an opportunity for his wicked plans. He requested Sthānu to see at what depth the water was there in the well that he might prepare a suitable creeper-rope. While he was doing it, Māyāditya pushed him into the well. Luckily he fell into the water, with little hurt to his body. On account of his innate goodness, he could not convince himself that his friend Māyāditya had pushed him into the well. While Māyāditya was, on the other hand, feeling joyful at the prospect of having all the ten jewels for himself, a party of robbers headed by Sabarasena overpowered him, took the jewels, and threw him bound-ahve in a thicket. On their way, one of the robbers wanting to take out water from that well saw Sthānu inside, and, under orders from his master, took him out safely. They all wondered at his goodness, credulity and respect for his treacherous friend, and handed over to him the five jewels of his share, warning him, however, to be at a distance from a friend like that. Sthānu searched out his friend, bandaged his wounds, and shared equally those five jewels. Māyāditya felt remorse now, and decided to enter fire to expiate his sin of treachery towards a friend. The village elders in their colloquial language (63 18-26) analysed his sin, and the chief among them asked him to dip in the Ganges and die there fasting for washing the stain of his sin. On his way he has come here. When he sought further light and guidance, Dharmanandana advised him to seek shelter in the words of Jina, and finally gave him *dikṣā* seeing that his Karmas were sufficiently quieted (Pages 56 10-64 13, \* 18 5- \* 21 15).

4 GREED—BIOGRAPHY OF LOBHADEVA. In the village Uccasthala (described 65 1-2), situated to the south-west of Takṣaśilā (described 64 28-35) in Uttarāpatha (in the Madhyama-khanda to the south of Vaitādhya, in Bhārata Varṣa, in Jambūdvīpa), there lived a *sārthavāha*'s son, Dhanadeva, *śūdra* by birth, who spent his time with other *sārthavāha*'s youths. As he was highly greedy, deceitful and avaricious of other's wealth, he was nicknamed Lobhadeva by which he became well-known. Lobhadeva told his father that after all the family wealth was there, but he wanted to increase it by trading in Dakṣiṇāpatha. The horses, conveyances etc. of the caravan were ready. His father indicated to him the possible dangers and instructed him in tactful behaviour to suit an emergency (65 15-19). He reached Dakṣiṇāpatha and camped at Sopāraka with an old Sreṣṭhin (guild-head, banker). In due course, he sold horses and earned

enormous wealth. As it was the custom in the Native Traders' Club (*desiyā-vāṇija-meli*), he went there with his host to narrate his experience and receive the formal presents (*gandha*, *mālya* and *tāmbūla*). Local traders started talking about their respective adventures how different commodities brought them great profits. It was disclosed that neem-leaves could secure precious stones in the Ratnadvīpa, but the journey to it was full of risks, of course, risks and gains go together. The gains of Ratnadvīpa captivated the mind of Lobhadeva who proposed to Bhadrasresthin that they might sail thither for trade. The latter advised contentment to him, but he was firm in his adventure with which alone goes Laksmī (66 18-24). Bhadrasresthin narrated to him his past experiences, but at last agreed just to accompany him who alone would be the *bhāṇḍa-pati*, the master of the merchandise. They arranged their fleet, and duly started on an auspicious day (described 67 1-7). After a rough sea journey, they reached the Ratnadvīpa. After trading profitably there, on their return journey, when their ship, full of exchange-commodities, reached the mid-sea, that avaricious Lobhadeva, fearing that Bhadrasresthin would be his partner on reaching the shore, took him to the ante-room under some pretext, cruelly pushed him into the sea, and raised a cry of accident, rather too late. He pretended to jump into the sea to meet his friend, but the sailors dissuaded him, and that suited him well. Dying there under the waves, Bhadrasresthin was reborn as a Rākṣasa in the Vyantara region, and, when he reviewed his death, he realized how wicked it was on the part of Lobhadeva to have pushed him into the sea like that. His anger flared up, and he decided to ruin the fortunes of Lobhadeva. There he developed a fatal gale which made all the inmates of the ship nervous, and they began to seek divine grace. The Rākṣasa reminded Lobhadeva of his wickedness and tossed that ship up and down (described 69 1-7) till it was smashed to pieces. Lobhadeva, however, floating precariously with a plank touched Taradvīpa almost unconscious. The cool breeze refreshed him. But he found himself in the hands of some fierce-looking persons whose apparent hospitality he could not understand. They fed him fat, chopped his flesh and took his blood, and then they healed his wounds with special medicine. This was repeated every six months, and his blood and flesh were used for alchemical experiment (69 24-28). After twelve years like this what remained of him was a skeleton. One day while he was yearning for death with his body chopped like that, he was picked up by a giant *bhāraṇḍa* bird which was attacked in the sky by another for this prey, with the result that he slipped down from its beak, fell in the ocean, and, suffering a good deal, reached eventually the shore covered with forest (described 70 16-18). When he was comfortable in that forest, a lovely spot reminded him of gods and their previous merits, of hell and sins leading thereto, and of his ingratitude to Bhadrasresthin. He was overcome by remorse for his sin of having killed his friend, and wanted to purify himself with these thoughts, he fell asleep. When he woke up, he heard a catching conversation which was neither in Sanskrit (described 71 1-3), nor in Prākṛit (described 71 3-5), nor in Apabhramśa (described 73 5-7) but in Pāṣācī in which the Piśācas were discussing as to what was a fine spot. Their decision was that the stream of the river Ganges was attractive, and the sin of a friend's murder could be washed off there.

He proceeded towards the Ganges. On his way he has come here, and is now eager to know what to do further. It is only the practice of austerities and the cultivation of religious virtues that can remove the sin. In due course, with the pressure of his passions subsiding, he was given *dīkṣā* by Dharmanandana (Pages 64 14-72 17, \*21 17-\*24 30)

5 INFATUATION—BIOGRAPHY OF MOHADATTA. Dharmanandana continued that *moha* (infatuation) unbalances the mind, dislodges the sense of discrimination, and leads to all-round ruin. This is obvious from the career of this handsome person, seated here, who never understood what is right or wrong, and it is worth hearing.

A stern king Kosala by name ruled in Kośāla (described 72 34-73 2) the capital of Kośāla (described 73 30-34). Prince Tosala was his worthy son who moved freely in the town. One day he saw a beautiful girl behind the latticed window of the Banker's palace, he gazed at her with passionate affection, and she responded favourably. When it grew dark (described 73 16 18), he equipped himself properly and managed to get into her private apartment where she was all alone (73 22-24). With stealthy steps he closed her eyes from behind, his touch thrilled her, and she could identify who he was. The gallant prince was about to leave her, respecting her fidelity to chastity, but she detained him on account of her surging passion. She was, she disclosed, Suvarnadeva (devī), beloved daughter of the local banker Nanda and his wife Ratnarekhā. She was married to Haridatta, son of Visnudatta. Her husband went to Lankāpuri for trade, some twelve years back, and nothing was heard of him. This unfortunate separation had made her restless, and the passion of youth was surging up beyond restraint. In a despondent mood, when she wanted to commit suicide, she saw the prince from the window, and their eyes responded favourably. She wanted him to behave in such a way that she suffered no humiliation in the family for her immorality. Either he should be her *nātha* (whom she would follow), or she would die, saying this, she embraced him. They spent many happy nights together thus, and she became pregnant. The scandal was whispered all round and reached the ears of Nandaśreṣṭhin who reported the matter to king Kośāla for investigation that his daughter, though guarded, was being molested by somebody. The king ordered his minister to behead prince Tosala who was found guilty of this crime. The minister, accordingly, led the prince to the cremation ground, but, hesitating to kill him, asked him to disappear anonymously to an unknown place. The prince ran for safety and began to serve as a common man under king Jayavarman at Pāṭaliputra. Suvarnadeva came to know, while she was spending her time in humiliation and anxiety, that the prince was beheaded by the minister on account of her. She managed to leave home and flew from the town, and could join a caravan bound for Pāṭaliputra. Due to her physical disability, she lagged behind, missed the track, and started treading her way, full of suffering and fear. She wept and wailed, and she fell unconscious, when it was night fall (described 75 21-28). Coming back to her senses, she was at the end of her wits in that dead of night. The period of pregnancy was full and in that hopeless and helpless condition, she gave birth to twins, a girl and a boy on whom now she looked for support and



shelter (76 7-10) She decided to live looking after these children somewhere Round the boy's neck she tied a coin with prince Tosali's name, and round the girl's neck another with her own name She wrapped up the babies with the two ends of her upper garment, left them there, and went to a nearby stream for a wash In the meanwhile, a hungry tigress, just delivered, came in search of prey and picked up that garment with packings of children dangling at both the ends As it crossed the road, Ujjainī to Pāṭaliputra, the girl dropped down on the road unnoticed by it She was picked up by a messenger of Jayavarman who entrusted her to his issueless wife to her joy, and she was named Vanadattā and grew at Pāṭaliputra The tigress, carrying the boy on the way to its den, was hit dead with an arrow by prince Sabarasimha (attached to king Jayavarman) who had come for hunting He picked up the lovely-looking boy, and his wife consecrated him as her regular son naming him significantly Vyāghradatta They came to Pāṭaliputra where the boy, as he grew, was nicknamed by his companions as Mohadatta The disappearance of the babies shocked the mother who burst into lamentation The steps of the tigress gave her a little clue, following them she reached the house of an *ābhīrī* (a cowherd's wife) who sheltered her like a daughter, and then, going from village to village, she soon reached Pāṭaliputra, where, as luck would have it, she was employed in that messenger's house, as a maid servant, to nurse Vanadattā, her own daughter whom she did not recognise Vanadattā grew into a lovely maiden easily captivating with her glances the youths of the town During spring, on the day of Madana-trayodaśī, when she had gone for the festival in the park with her mother etc, she was seen by Mohadatta who significantly hinted his passion for her, and she also responded quite favourably (77 22-26) Suvarnadevā also grasped the situation, but asked her to come there again to meet him after the festival Vanadatta went home, and remained plunged in the pangs of separation One day, on her way to the park, Vanadattā was seen by Prince Tosala whom Suvarnadevā (who was escorting Vanadatta) could not recognise, nor did he recognise her, for obvious reasons Tosala fell in passionate love with Vanadattā, and resolved to win her hand at any cost He followed her to the park, and, finding an opportunity, asked her, with naked sword in hand, either to accept him or be a prey to his sword Suvarnadevā and others on the spot were terrified, and raised a hue and cry Hearing that, Vyāghradatta (i.e., Mohadatta) rushed on the scene and encountered Tosala There was a duel between the two in which Tosala met his end When Mohadatta took nervous Vanadattā aside for love-sports, some unseen voice announced to him that it was unworthy of him to enjoy his own sister, in the presence of his mother, and that, too, after killing his father He could find out that a monk of divine knowledge, who was there in the vicinity, had announced this On inquiry, the monk explained to Mohadatta that Tosala was his father, Suvarnadevā his mother, and Vanadattā, his sister Mohadatta felt remorse for his *ajñāna*, ignorance, and consequent sin for which he wanted expiation The monk preached to him religious virtues and austerities which would duly lead him to liberation Mohadatta wanted to accept *dīkṣā*, but the monk, being a *cārana-sramana*, could not give it to him As directed by him Mohadatta came to

Dharmanandana, and with his Moha quieted now, received *dikṣā* from him (Pages 72 17-80 32, \*24 32- \*29 40 in this context the Sk text glorifies the mount Satruñjaya)

**A DISCOURSE ON FIVE PASSIONS** Dharmanandana continued his discourse to minister Vāsava that these five passions (*krodha* etc.) delude the soul which, then, driven round in *samsāra* they should be kept under control, or, if in operation, made ineffective (a detailed discourse 81 4 to 82 7) Purandaradatta and Vāsava took leave of the monks and entered the town (Pages 81 1-82 7; \*30 1-3)

**PURANDARADAITA'S EXPERIENCES ON THE ROYAL ROAD AND HIS CURIOSITY ABOUT MONKS' ROUTINE AT NIGHT** It was sun-set (described § 156) followed by the usual movements and activities in different places (described, especially the talks and behaviour of courtezans in their apartments, §§ 157-58) After covering the evening routine, King Purandaradatta, whose mind was already affected by Vairāgya, was curious to see anonymously what really the monks did at this time He changed his dress suitably (84 8-25), and started at a time when the activities of monks and courtezans were diametrically opposite (§ 160) As he proceeded he learnt on the way how an irritated beloved was tricked by her companions into heightened love towards her husband whereby his passion was tickled (85 3 to 86 2) He came across a monk on the road practising penance and standing undisturbed like a statue, and he felt great respect for his hidden glory (86 3-21) He escorted a daring and devoted woman rushing in the dead of night to her lover whom she meets on the way, to the joy of both (86 21 to 87 10) He crossed the city-wall with a miraculous flight (*vidut-lṣiptam karanam*) and reached the spot in the park occupied by Dharmanandana whose ascetic pupils were occupied, as professed, with a variety of religious routine, especially study and meditation (87 20-27) He heard Dharmanandana discoursing to the newly ordained five monks (Candasoma etc.) on the rarity of human birth and of the adoption of the religion of Jma therein (§ 165), and it occurred to him to practise this religion after enjoying worldly benefits which are equally rare Reading his mind, Dharmanandana denounced the worldly benefits as worthless, by narrating the parable of Kāumbārī fruits (Pages 82 8-88 29, \*30 7-33)

**THE PARABLE OF KĀUMBĀRĪ FRUITS** Three ship-wrecked persons (corresponding to three kinds of souls (*abhaya*, *kāla-bhaya* and *tat-lṣana bhaya*) reached by chance a lonely island (= human birth) where they could find three huts (= houses) with *kāumbārī* plants (= women, wives) to the fruits of which they were very much attached When some sailors (= religious preceptors) came to their rescue, one would not leave the place at all, the second said that he would go later, and the third immediately accompanied them The first was irrevocably entangled in the worldly temptations, the second lingered a little as a householder, and the third immediately renounced the world for attaining eternal bliss (Pages 88 30-90 20 \*30 34- \*31-39)

[Here the Sanskrit text adds the Vrat-dṣṭānta (\*31 40- \*31 30) A merchant wants to test the ability of his four daughters-in-law in managing the household Publicly he gives them each five grains of rice with instructions to return them

when he wants them. The first daughter-in-law throws them away thinking that the granary is full and five grains can be picked up and given any day. The second one thinks alike but eats them. The third one preserves them in her ornament-casket. The fourth one plants and reaps the harvest over and over again for five years. The Merchant gives the meanest task to the first two in the house, the third one is made a treasurer, and the fourth, the Manager of the family affairs. The best disciple is he who not only preserves the Five Mahāvratas (which correspond to five rice particles) but also propagates them for the benefit of others.]

[The Sanskrit text adds further the story of Vinīta (\*33 40-39 3) along with a discourse on Vinaya (\*33 32-9). Vinīta, lying as a child in a field, was found by Viśavākya, of bad speech, he grew up worthily, and he was recognised as a Sreṣṭhin by king Harsa. Once, during the famine, an old man, an old woman and a youth became his dependants. In a battle against Jitāri of Campā, he had to run for life. On the way, he saved a deer being hunted to death by king Pṛthvīcandra of Ksmatīlaka who was pleased to appoint him as a minister. His earlier dependants also joined him. Viśavākya, who had accepted *dikṣā*, went to Vinīta's place, but could not accept food there. Vinīta was advised by Teachers that he should be above attachment and was thus enlightened on the path of religion by a detailed discourse (\*36 1-38 7). When he wanted his father to stay on, the Teachers enlightened him that Viśavākya was only his guardian, and his father, mother and brother were working as attendants in his house. He went home and duly respected them. He became famous for his *vinaya*. Once he wanted to give some specific medicine to a monk, but his wedding was at hand, it was forgotten. He remembered it at the moment of wedding. He felt sorry and repentant for it. He left the bride to be wedded and rushed to the monk to give the medicine. By virtue of this superior *bhāvanā*, he attained omniscience.]

REPENTANCE AND RENUNCIATION PANACEA AGAINST SINS. Candāsoma and others were ready to practise all that, but their sin was pricking in their heart, against which the sovereign remedy was, they were advised, repentance with renunciation. The king was much impressed by the integrity of the monks, his mind became very much inclined to religious life, and, quietly offering salutations to Dharmanandana from a distance, he returned to his palace by midnight for rest (Pages 90 21-91 8, \*39 4 9).

PURANDARADATTA BECAME A ŚRĀVAKA. With the dawn (described 91 9-13) announced by bards, the king woke up, finished his morning duties, came, along with his minister, to the park, and paid respects to Dharmanandana, who, he could realize, was aware of his arrival earlier night and of his thoughts. He accepted, as he was not able to renounce worldly attachment, the *śrāvaka-dharma* consisting of twelve vows founded on *samjāktia* (91 21-22). The king and the minister learnt that the monks were to go away that day, they paid respects to and hoped to meet them again, and they returned to the town (Pages 91 8-30, \*39 9-20).

MUTUAL AGREEMENT BETWEEN THE FIVE. The five monks (Candāsoma etc.) were very much attached to each other, and they started leading a rigorous

religious life. Once Candāsoma, the eldest of them, was requested by others to bestow *samyaktva* on the rest, if circumstances were favourable, in the next birth; and they agreed to enlighten one another subsequently (Pages 91 30 92 9; \*39 21-27)

**LOBHADEVA'S CAREER IN SAUDHARMAKALPA** Lobhadeva died a pious death, and was born in the Saudharimakalpa (described § 171) in the Padma-vimāna (described, the details of birth etc § 172) where he was looked after by heavenly attendants (described 93 14 8) and possessed celestial prosperity. He was called Padmaprabha there, and on reflection, he recollected his past and how he was born as a god. He saluted Jina and the religion preached by him. As a part of the routine, he reached the bathing pool (described 94 15 24), and enjoyed water-sports with nymphs there (described 94 24-32), he wore a pair of celestial garments and reached the temple of Padmaprabha, there were many images of precious stones (described 95 6-10). He offered worship there and solicited for *samyaktva*. He opened the book and read therein prayers to the Pañca-paramēsthin and the religious duties prescribed for laymen and monks (§ 177). Thus he lived happily there (Pages 92 9-96 3, \*39 27-30)

**FOUR OTHERS TOO REACH SAUDHARMAKALPA** Likewise, after some time, Mānabhata also was born as Padmasāra, Māyāditya as Padmavara, Candāsoma as Padmacandra, and Mohadatta as Padmaśeṣara in the same Vimāna. They were friendly to each other and recollected their earlier agreement (Pages 96 3-10, \*39 30-36)

**DHARMANATHA'S SAMAVASARANA** Consequent on Dharmajinendra developing omniscience, there was a gay rustle (96 10 15) in the heaven, and the seats of gods suffered a tremor. Along with Indra, all the gods reached with respect and joy and in a great pomp (96 21-25) his *samavasarana* in the town of Campā. With the assent of Indra, Padmasāra constructed the Samavasarana, the audience-hall of Dharmanātha, with its walls, gates, wells, *pratilāryas* etc (§ 178). Various beings, with no antipathy between them and in a peaceful order, took their seats, and Dharmanātha, from his prominent position, began to preach to all of them, who clearly understood him in their respective medium of expression (*śva-bhāṣayā*) the seven Tattvas, the nature of Jīva, its relation with the body and Karmic matter, its liberation from them, the *samsāra* and the causes of it, *moḥṣa* and the means of it, etc (§ 179). On an inquiry from the Ganadhara, Dharmanātha disclosed that the tiny wild Mouse (which attracted the attention of all on a reference being made to it), seated there, would be the first in the audience to reach Liberation. He narrated its biography to satisfy the curiosity of the gathering (Pages 96 10 99 13, \*39 37-41 40)

**THE BIOGRAPHY OF THE WILD MOUSE** King Kosala attacked the encampment, Vindhyaśāsa, its ruler Mahendra being killed in the fray, the queen Tārā ran for life taking with her the eight-year boy, Tārācandra, and reached the town of Bhṛgukacchā where she knew nobody. She met on the road two nuns who kindly led her to the *pravartu* in the monastery who, struck by her dignified demeanour and knowing her tale, sheltered her as a daughter, and, in due course, as a remedy against her plight, advised her to submit the boy to the Ācārya, Sunanda, and accept renunciation in their midst, whereby the misery of *samsāra*

would be terminated Tārācandra, who was duly initiated in the order, could not reconcile his mood with the intensely rigorous discipline of the monastery (§ 182) but envied the free life of the wild rats, he was born as a god after an accidental death, and then he was reborn as a wild rat on account of the earlier *nīdāna* for which there was no due atonement. As a rat, he enjoyed various pleasures in the company of his mates, has now arrived in this *samavasāraṇa* and recollected his past, and, therefore, is all remorse about his earlier behaviour. A soul with right faith never incurs fresh bondage of *trīṣaḍ-āyus*, but just experiences the earlier one. In due course, the rat will die a pious death with mental resignation, be born as prince Mitrakumāra (son of Mihilla = Maithila and his queen Citrā), be enlightened by a clairvoyant monk, and then soon be liberated as *anta-kṛt* Kevalin. All of them fondled the rat in appreciation of its happy prospects (Pages 99 14-102 12, \*41 40- \*44 24)

FIVE COUNTER AND SET UP MEMORY-CLUE. At this stage, on an inquiry from [Lobhadeva >] Padmaprabha, the revered one explained that they all (five) were *bhāyīya*, would easily attain enlightenment, and get liberated in the fourth birth (their next births being duly indicated). They consulted together, realized the difficulty of mutual enlightenment, requested [Mohadatta >] Padmakasara (who was the last to leave heaven) to enlighten them, by way of memory clue, they all prepared their counter parts (i.e., images resembling them) in precious stone, buried them at the spot where the [Candasoma > Padmacandra >] Lion was to be born in the forest, and put a stone on it to mark out the spot. They all returned to heaven (Pages 102 13-103 2, \*44 25- \*45 5)

SĀGARADATTA AND HIS ADVENTURE [Lobhadeva >] Padmaprabha was reborn at Campā as Sāgaradatta, son of the banker Dhanadatta and Laksmī, and, in due course, was wedded to Śrī. One day, on the autumnal full-moon night, Sāgaradatta gave a gift of one lakh to an actor for his *subhāṣita*. He took a hint from the taunt that his munificence was based on ancestral wealth, he determined to earn seven crores within a year, and failing this to enter fire, he left on the door of his house a record to that effect, and he started from home towards the prosperous South. He reached the town Jayasrī, on the southern shore (described 104 8-12). When, tired with long journey, he sat brooding under a tree on the various alternatives of earning wealth, he observed a *māhura* tree, having secondary *pāda* or trunks (spread round) which indicated, as studied by him in the lore of mining (*khanya vāda*, details given), that there was wealth below. By digging, as advised by the voice of deities prayed to, he took a handful of silver pieces (and the rest of the treasure disappeared) which would bring seven crores for him. He entered the town. An old merchant was very much pleased with his efficient salesmanship, welcomed him at his place, and offered his lovely daughter to him in marriage. Sagaradatta explained to him his objective, and taking necessary merchandise, started to a distant port in Yavana-dvīpa, where he earned more than seven crores. While returning, on account of a mighty gale, the ship went to the bottom of the sea. Somehow he reached Candradvīpa (described 106 21), and he satisfied his hunger with various fruits. As he moved about, he heard a voice which he ascertained to be that of a lovely girl who was about to hang herself to death. He loosened the creeper-noose

on her neck, she came back to consciousness, and, on an earnest inquiry by him, she started narrating her tale to him (Pages 103 3-107 15, \*45 5- \*47 11)

THE GIRL IN DESPAIR INTRODUCES HERSELF TO SĀGARADATTA 'I am the daughter, freely grown up, of a wealthy banker, Mahādhana, from Śrītunga, situated on the southern shore. While sleeping on the terrace, I was kidnapped by a Vidyādhara to find myself awake in the forest. Captivated by his form, I offered myself to him. Even before he accepted me, another Vidyādhara, with sword in hand, appeared on the scene, both of them attacked each other and fell dead in the encounter. I was aghast and plunged in sorrow, and in that helpless mood, I attempted suicide' (Pages 107 16-108-14, \*47 12-38)

SĀGARADATTA REBUKED, REMINDED OF HIS DUTY AND REACHES HOME Sāgaradatta told her about his ship-wreck and the consequent breach of his solemn resolution. Both of them decided to seek grave in fire and duly jumped into the flames of a burning bamboo-thicket. Lo! the flames were turned into lotus-flowers, and there came a god in his Vimāna. The god (Padmakasara) rebuked Sāgaradatta for his cowardly act, reminded him of his glories in heaven, and requested him to possess seven crores (in the form of *jñāna*, *samyaktva* and five *mahāvratas*), enjoy pleasures (as the Karmas would have it) and then accept renunciation. He took Sāgaradatta and the girl into the Vimāna, put twentyone crores there, led him to the town of Jayatunga where he married both the girls, and then finally took them all to Campā (Pages 108 15-109 28, \*47 38- \*48 19)

SAINT SĀGARADATTA REVIEWS THE CAREER OF THE REST, KUALAYACANDRA ENLIGHTENED, AND THE LION BORN AS GOD. The god reminded Sāgaradatta of the rest of his duties and returned to heaven. Then I (= Lobhadeva > Padmaprabha > Sāgaradatta > now Saint), in due course, accepted renunciation under Dhanadatta. I developed clairvoyance. I could visualize the career of my four colleagues: Candāsoma > Padmacandra is born as a Lion in the Vindhya, Mānabhata > Padmasāra is born as prince Kuvalayacandra, son of king Drdhavarman in Ayodhyā, Māyāditya > Padmavara is born as Princess Kuvalayamālā, the daughter of King Mahāsena of Vijayā in the South. Our mutual promise to bestow *samyaktva* was recollected. God Padmakasara conferred with me, and we planned to enlighten the rest. It is adversity that makes one receptive of Religious enlightenment. So I reached the spot where Candāsoma > Lion dwelt. God Padmakasara possessed your horse and brought and left you here in a mood of frustration. That is how you (= Kuvalayacandra) happened to be here, and you can see here the counterparts of the four in precious stones which should serve as mementos. Hearing all this, Kuvalayacandra developed right faith and was prescribed the duties of a householder, as his Karmas would have it. He resolved to respect only the Jina and the Śādhu, and not to kill even an enemy who is unarmed, running away and meek in words. Attending to all this, the Lion too was enlightened. It accepted fasting and remained intent on religious virtues. You (= Kuvalayacandra) will marry Kuvalayamālā by completing the verse hung publicly, and (Mohadatta > Padmakasara) will be born as your son. As it was a fit moment, Kuvalayacandra whispered sacred syllables into the ear of the dying Lion, which, after death, became a god (Pages 109 29-112 1; \*48 19- \*50 12)

## [17 Kuvalayacandra's Journey to the South]

**KUVALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST:** Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25). By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197). The mid-day heat was oppressing to one and all. He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy. Being aware of dietetic rules (reference to Āyuhśāstra, 114 22-8), he did not drink water at once. He rested for a while, and then enjoyed a hearty bath there. Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks. While in search of fruits and flowers, he saw in a bower an image of Yakṣa crested with a pearl-statue of Arhat or Jina, to his great dismay and heightened reverence. He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, \*50 12 40),

**KUVALAYACANDRA MEETS KANAKAPRABHĀ IN THE TEMPLE** At this juncture there was an upheaval in the lake, and there emerged from it a lovely maiden, attended by a little girl. To save them from embarrassment, Kuvalayacandra hid behind the statue. They were surprised to see the Jina lately worshipped by somebody, and it was inferred with justification that the worshipper must be a great man. They duly offered their worship, and started singing *dhīpadī* lines, attracted by which Kuvalayacandra disclosed himself complimenting them for the fine recitation. The prince and the Yakṣa-kanyā greeted each other as co-religionists, and were very much eager to know mutually. The prince introduced himself, and then she narrated her biography to satisfy her curiosity (Pages 115 16-116 33, \*50 41- \*51-18)

**RATNA- OR JINA-SEKHARA'S BIOGRAPHY AND KANAKAPRABHĀ'S GIFT OF MEDICAL COIL TO KUVALAYACANDRA** In the town of Makandī (described 117 1-5), there lived a Brāhmana couple, Yajñadatta and his wife Sāvitrī, quite ugly in appearance. They had thirteen issues of which the last was (Yajña-) Soma, on whose birth there occurred a terrific famine extending over twelve years and with devastating results (described 117 13 21). The town of Mākandī was in utter desolation. The Brāhmana family became extinct, but Soma, however, survived as a destitute, in utter misery. He was a Brāhmana in name only and was about sixteen, when the famine was over. Remorseful about his fruitless life and miserable plight, Soma decided to leave Mākandī and migrate to some other territory. He reached the Vindhyan forest by summer (described 118 16-24). Losing the track, and wandering nervously all alone, oppressed by thirst and hunger, he reached a lake (118 28-30). There he took bath, drank water, and chewed lotus-stalks. While in search of fruits, he saw in a bower the pearl image of Ādinātha, the like of which, he remembered, he had seen in Mākand, and felt great respect for it. Full of devotion, he surrendered himself to Jina and resolved to remain there ever worshipping Ādinātha's feet. In course of time, he died of colic, and, as he breathed his last with his eyes devotedly intent on the face Rśabhajina, he was born in the region of

Ratnaprabhā as a glorious Yakṣa, Ratnaśekhara by name, among the Vyantaras who are of eight classes Yakṣa, Rākṣasa, Bhūta, Piśāca, Kinnara Kimpurūṣa, Mahoraga and Gandharva. He recollected his past and the way he died. He developed all the more reverence for Rśabha, he offered eloquent prayers, and he prostrated himself before Jina. He explained to his people how he got the fruit of *namaskāra* to Jina. He miraculously projected a pearl-image of himself with Jina on his crest, and the Yakṣas called him Jinaśekhara. He directed me, Kanakaprabhā, to worship this image daily, and I have been doing it'. Though the prince was content with all that he had seen and experienced, Kanakaprabhā insisted on his receiving something from her, and gave him a specific coil of medical herb (*ausadhī-valaya-viśeṣa*), an antidote against all adversities in the journey. He thanked her for the gift (Pages 117 1-120 31, \*51 19- \*52 35).

KUVALAYACANDRA MEETS ENIKĀ AND ROYAL PARROT IN THE HERMITAGE. The prince Kuvalayacandra travelled on in the Vindhyan ranges and reached the river Narmadā or Revā (described § 206). He crossed it and reached a hermitage, rich in fruit and flower trees. As he inferred, it was the residence of a female ascetic, Enikā by name, who, with her dignified appearance, arrived on the scene followed by her retinue of domesticated beasts and birds, among which was prominent a Rāja-kīra (Royal-Parrot). She ran with dismay at the presence of this biped (i.e., prince Kuvalayacandra) into the hermitage, but on receiving some explanation from the Parrot, she duly welcomed him. He introduced himself to her, and, as she was a bit bashful, the Parrot started narrating their biography to him to satisfy his curiosity (Pages 120 31-122 30, \*52-36- \*53 18).

THE ROYAL PARROT INTRODUCES ITSELF. 'On the bank of Narmadā, in the forest Mahālavī, there lived a couple of Royal Parrots, Manimān and his beloved, in the hollow of a banyan tree. They gave birth to a Royal Parrot (i.e., myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallava from whom it passed on to Bhṛgu, the ruler of Bhṛgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts. Soon I, i.e., the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Pandita. During summer, a saint (formerly the father of Bhṛgu), plunged in religious meditation, came touring to Bhṛgukaccha and attained Kevala-jñāna. On getting the information, Bhṛgu and his harem etc. attended on the Kevalin and offered respects. I, the parrot, too went there along with the princess and offered prayers. At that time, there arrived two Vidyādhars, one dressed in blue and the other in yellow. Once they went from Vantādhya to Sammeta-sikhara, and thence to Satruñjaya. On the way, they saw a lovely and dignified maiden, in the forest. She did not reply to them, but ran away, almost scared, with the prick of deer. And now they wanted to know from the Kevalin all about her. King Bhṛghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, \*53 19- \*54 9).

ENIKĀ'S BIOGRAPHY. Śrīvatsa ruled at Ujjayinī (described 124 28-31). He had a son, Śrīvardhana, and a daughter, Śrīmātī. Śrīmātī was given in marriage to Simha, the son of King Vijaya of Vijayapura. Simha was turbulent



## { 14 Kuvalayacandra's Journey to the South }

**KUVALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST** Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25). By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197). The mid day heat was oppressing to one and all. He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy. Being aware of dietetic rules (reference to *Āyuhśāstra*, 114 22-8), he did not drink water at once. He rested for a while, and then enjoyed a hearty bath there. Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks. While in search of fruits and flowers, he saw in a bower an image of Yakṣa crested with a pearl-statue of Arhat or Jina, to his great dismay and heightened reverence. He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, \*50 12 40).

**KUVALAYACANDRA MEETS KANAKAPRABHĀ IN THE TEMPLE** At this juncture there was an upheaval in the lake, and there emerged from it a lovely maiden, attended by a little girl. To save them from embarrassment, Kuvalayacandra hid behind the statue. They were surprised to see the Jina lately worshipped by somebody, and it was inferred with justification that the worshipper must be a great man. They duly offered their worship, and started singing *dīpadī* lines, attracted by which Kuvalayacandra disclosed himself complimenting them for the fine recitation. The prince and the Yakṣa-kanyā greeted each other as co-religionists, and were very much eager to know mutually. The prince introduced himself, and then she narrated her biography to satisfy her curiosity (Pages 115 16-116 33, \*50 41- \*51-18).

**RATNA- OR JINA-ŚEKHARA'S BIOGRAPHY AND KANAKAPRABHĀ'S GIFT OF MEDICAL COIL TO KUVALAYACANDRA** In the town of Mākandī (described 117 1-5), there lived a Brāhmana couple, Yajñadatta and his wife Sāvitrī, quite ugly in appearance. They had thirteen issues of which the last was (Yajña-) Soma, on whose birth there occurred a terrific famine extending over twelve years and with detastating results (described 117 13 21). The town of Mākandī was in utter desolation. The Brāhmana family became extinct, but Soma, however, survived as a destitute, in utter misery. He was a Brāhmana in name only and was about sixteen, when the famine was over. Remorseful about his fruitless life and miserable plight, Soma decided to leave Mākandī and migrate to some other territory. He reached the Vindhyan forest by summer (described 118 16-24). Losing the track, and wandering nervously all alone, oppressed by thirst and hunger, he reached a lake (118 28-30). There he took bath, drank water, and chewed lotus-stalks. While in search of fruits, he saw in a bower the pearl image of Ādinātha, the like of which, he remembered, he had seen in Mākandī, and felt great respect for it. Full of devotion, he surrendered himself to Jina and resolved to remain there ever worshipping Ādinātha's feet. In course of time, he died of colic, and, as he breathed his last with his eyes devotedly intent on the face Rśabha-jina, he was born in the region of

Ratnaprabhā as a glorious Yakṣa, Ratnaśekhara by name, among the Vyantaras who are of eight classes Yakṣa, Rākṣasa, Bhūta, Pisaca, Kimpurusa, Mahoraga and Gandharva. He recollected his past and the way he died. He developed all the more reverence for Rśabha, he offered eloquent prayers, and he prostrated himself before Jina. He explained to his people how he got the fruit of *namaskāra* to Jina. He miraculously projected a pearl-image of himself with Jina on his crest, and the Yakṣas called him Jinaśekhara. He directed me, Kanakapiabhā, to worship this image daily and I have been doing it. Though the prince was content with all that he had seen and experienced, Kanakaprabhā insisted on his receiving something from her, and gave him a specific coil of medical herb (*ausadhī valaya-viśeṣa*), an antidote against all adversities in the journey. He thanked her for the gift (Pages 117 1-120 31, \*51 19- \*52 35)

KUVALAYACANDRA MEETS ENIKĀ AND ROYAL PARROT IN THE HERMITAGE. The prince Kuvalayacandra travelled on in the Vindhyan ranges and reached the river Narmada or Revā (described § 206). He crossed it and reached a hermitage, rich in fruit and flower trees. As he inferred, it was the residence of a female ascetic, Enikā by name, who, with her dignified appearance, arrived on the scene followed by her retinue of domesticated beasts and birds, among which was prominent a Rāja-kīra (Royal Parrot). She ran with dismay at the presence of this biped (i.e., prince Kuvalayacandra) into the hermitage, but on receiving some explanation from the Parrot, she duly welcomed him. He introduced himself to her, and, as she was a bit bashful, the Parrot started narrating their biography to him to satisfy his curiosity (Pages 120 31-122 30, \*52-36- \*53 18)

THE ROYAL PARROT INTRODUCES ITSELF. 'On the bank of Narmada, in the forest Mahātavi, there lived a couple of Royal Parrots. Manimān and his beloved, in the hollow of a banyan tree. They gave birth to a Royal Parrot (i.e., myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallipati from whom it passed on to Bhṛgu, the ruler of Bhṛgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts. Soon I, i.e., the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Pandita. During summer, a saint (formerly the father of Bhṛgu), plunged in religious meditation, came touring to Bhṛgukaccha and attained Kevala jñāna. On getting the information, Bhṛgu and his harem etc. attended on the Kevalin and offered respects. I, the parrot, too went there along with the princess and offered prayers. At that time, there arrived two Vidyadharas, one dressed in blue and the other in yellow. Once they went from Vātādhya to Sammeta-sikhara, and thence to Satruñjaya. On the way, they saw a lovely and dignified maiden, in the forest. She did not reply to them, but ran away, almost scared, with the pack of deer. And now they wanted to know from the Kevalin all about her. King Bhṛghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, \*53 19- \*54 9)

ENIKĀ'S BIOGRAPHY. Śrīvatsa ruled at Ujjayinī (described 124 28-31). He had a son, Śrīvardhana, and a daughter, Śrīmātī. Śrīmātī was given in marriage to Simha, the son of king Vijaya of Vijayapura. Simha was turbulent

by temper, so, being punished by his father, he resided with his wife in a village on the frontier. Once Śrīśardhana who entered the order under Dharmaruci's instructions came to that village, touring all alone, to receive food and terminate his one month's fast. He happened to reach his sister's house. She had heard about his renunciation. She recognised him, and, overflowing with affection for the brother, she embraced him with tears in her eyes. Just then Simha came there, and suspecting something foul in all this, he hit that monk to death on the spot. In anger she hit Simha fatally with a stick, and before he died, he cut her into two with his sword. Simha and his wife were reborn in the first hell. The monk, however, went to Sudharma-simāna, and thence, was reborn as a king in Bhṛṅgukacchra, the same as this (myself) Kevalin. Simha was reborn as a Brāhmin in Nandipura, later, he accepted Ekā-dandin vow, and he was consequently born as a Jyotiska god. Knowing his earlier life from a Kevalin, he decided to take revenge on his wife who, he saw, was just born as a daughter to king Padma and his queen Śrīkāntā at Padmanagara. He picked up that female child, rushed to the South, and dropped the child from the sky. Luckily, the child fell in soft thicket and was thus saved from death. Just on that spot, by that time, a wild deer had delivered and seeing its young one and this female child, it felt convinced that these were its twins. It suckled and nourished both of them. The female child grew into a fine girl under this sylvan atmosphere and in the company of forest birds and beasts, but she ran away scared at the sight of human beings. She is my (i.e. Kevalin's) sister of the previous life. She is a *bhāryā*, and would get *saṃyaktiā* in this very life being instructed by this Rājakīra. The princess released me (i.e., the Rājakīra), as advised by the Kevalin. I paid respects to the Kevalin, and came to her in the forest. I gradually trained her in the various arts, in worthy acts and in the words of Jina. I gave her an idea of her past life, and requested her to come to human society but she abhorred it and preferred to lead a life of self-restraint and austerities as she is seen doing now, (Pages 124-27-127-26, \*54-10 \*55-14).

**HAPPY TIME IN THE HERMITAGE AND MEETING WITH VIDYĀDHARAS** Hearing this, prince Kuvalayacandra greeted Enikā as a co religionist. As it was mid day, they had their bath in a stream in the vicinity and changed their clothes. Then they came to a spot with a crystal image of Rṣabha which they duly worshipped and to which they offered devotional prayers individually. They returned to the Āsrama. The prince had his meals, and thereafter Enikā and Rājakīra too. While Kuvalayacandra and Enikā spent their time discussing topics of learning and piety there arrived one day a Śābara couple (described 128-19-25). The prince, who knew Samudra śāstra or Samudrika (and gave an exposition of it to Enikā in one verse in Sanskrit and in details in Prakrit verses, 129-8-131-23) could see that in the guise of Śābara there was some great man. The Śābara also understood this, and went away immediately lest he might be found out. Enikā appreciated the prince's intelligence and disclosed that they were Vidyā dharas who were practising Śābarī vidyā, one of the many Vidyās (enumerated 132-2-3), which Dharanendra bestowed on Nami and Vinami pleased by their seva of Rṣabha. The Rājakīra had seen them how they performed a detailed

worship of the image of Rsabha with great pomp, how they gave up their original dress, put on the appearance of Śābaras, and how they pursued the cultivation of Śābarī-vidyā under the auspices of the image of Rsabha. That is how both Enikā and Kuvalayacandra came to know those Vidyādhara (Pages 127 27-133 28, \*55 14- \*57 9)

**KUVALAYACANDRA DISCLOSES HIS OBJECT AND ANTECEDENTS** After some days Kuvalayacandra disclosed to them that he had to fulfil a sacred and solemn mission in the South where he must go now. As he left the place, on an inquiry by them, he narrated his antecedents thus: 'During boyhood, Rsabha wished for the sugar-cane seen in the hands of Indra, and consequent on that his race came to be called Ikṣvāku-vamśa. Thus became famous Ikṣvāku Kṣatriyas, of whom Bharata was a Cakravartin. Rsabha's other son was Bāhubali. Bharata's son was Ādityaśaśa and Bāhubali's Somayaśaśa from them started Āditya-vamśa and Śaśi-vamśa. It is in the latter, in the long run, that king Drdhavarman of Ayodhyā was born, and I, Kuvalayacandra, am his son. I have to go to Vijayāpurī on some mission. Enikā could see that this separation must have been unbearable for his parents, so she arranged to send the message of his well-being to Ayodhyā through the Royal Parrot (Pages 133 28-134 23, \*57 9-15)

**KUVALAYACANDRA JOINS A CARAVAN AND HIS ENCOUNTER WITH THE PIOUS BHILLA CHIEF** Prince Kuvalayacandra travelled on posthaste and reached the Sahya mountain (described 134 25-30). Further, he came across a caravan of traders (134 32-135 3). Knowing that the caravan was bound for Kāñcīpurī, he joined it, to cover some distant, with the consent of its leader Vaiśramanadatta who welcomed him marking his dignified demeanour. The caravan reached a spot with Bhilla camps in the vicinity, it was well guarded (described 135 10), it was sunset (described 135 12-17), and next morning when it started there was a lot of bustle of instructions etc (135 21-24). At that time, there was an attack from the Bhillas who robbed the caravan of all that was valuable. When the caravan was routed, the merchant's daughter, Dhanavati, ran about helplessly and sought shelter of the prince who routed the Bhilla party by an incessant shower of arrows. The Bhilla leader appreciated his bravery, and challenged him to a duel. Both of them fought in various ways, with different weapons and missiles (136 15-27). When the Bhilla chief realized that the prince was more than a match for him and that his death was certain, somehow there was an awakening in him to follow the words of Jina, and he drew himself sufficiently aside, threw the weapons, took the *kūjotsarga* position, and engrossed himself in meditation uttering the *prīṭha-namaskāra*. Seeing him like that, the prince rushed to him non-plussed, and embraced him as a co-religionist, requesting him not to take such a step and to forgive him. He expressed *mucchāmi dikkadam*. They understood mutually so well that they felt great affection for each other. The Bhilla chief explained how right conduct was rather impossible for him. First, he withdrew the attack against the caravan, and secondly, assured the leader all safety and full restoration of his possessions (Pages 134 25-138 9, \*57.17- \*58 12)

**KUVALAYACANDRA, THE GUEST OF BHILLA-PATI** Both of them proceeded towards the Pilli (described 138 11-14) situated in the valley of the Sahya

mountain, and approached the palace situated on a lofty peak. The Bhilla chief tried to divert the prince with jocular talks lest he should feel tired in climbing. With a question containing the answer, the chief disclosed to the prince that his Palli was called Cintāmanī. After they visited the palace-temple, their physical comforts were attended to. After a luxurious bath, they worshipped Arhat, they had their meals, and then they rested comfortably. One day, when they were seated together, there arrived a person, clad in white and with an iron club in hand, and gave a good blow on the head of the Bhilla chief reminding him specifically that he was not following *cāritra*. On second thoughts, the Bhilla chief welcomed this and felt remorse that he was not behaving worthily. On an enquiry by the prince, he explained the episode as below (Pages 138 10-139 33, \*58 13-31)

DARPAARIGHA'S AUTOBIOGRAPHY AND KINSHIP WITH KUALAYACANDRA  
 'In the town of Ratnapurī there ruled a king Ratnamukuta, and he had two sons Darpaarigha and Bahu- or Bhuja-parigha. One night, when the king was alone in his private apartment, he happened to see a butterfly jumping at the flame of the lamp, with innate kindness, he tried more than once to ward it off, but it again came to the lamp. He had a desire to save its life, but if that was not possible, he himself would attend to his benefit in the next world. He put that butterfly in a casket closed its mouth, and kept it near his pillow. When he opened it later, he realized that possibly it was swallowed by a domestic lizard. He felt convinced that there is no rescue from Death, and one's Karmas are all powerful. He was disgusted with worldly life, and mentally accepted renunciation. A deity in the vicinity presented him *rajo harana*, *mukha potrikā* etc., and he became a Pratyekabuddha. When it was daybreak, the king came out of his apartment as a monk, and this was a matter of surprise and sorrow to one and all including his queens. Followed by many, he reached the park where gathered his ministers, queens and his two sons, and to all of them he gave a discourse on the nature of *samsāra* and its ties. He explained the episode of the butterfly which was the immediate cause of his renunciation. He added how there was *asāraṇatā*, how he recollected his previous births (a monk in the Aparā-vidhā, a Saudharma deva, and thence a king here), how he pulled five handfuls of hair, how a deity gave him the equipment, and how he became a *nugraṇtha* monk. Inquired of by the minister Vimala, the Royal Saint gave a detailed exposition on Dharma, its practice and its object. Dharma, Adharma, Ākāśa, Jīva and Pudgala are the fundamentals, and the interaction of the last two gives rise to Nine Padārthas. Being in the company of Karma, the Jīva, through Pramāda, fourfold passions and threefold activities, wanders through high and low grades of births, it is in human life that one has the sense of discrimination whereby one adopts right conduct, and one practises *dhyāna* etc. to attain omniscience and finally the bliss of Liberation (§§ 233-34). The Royal sage urged them to practise it for their spiritual benefit, and left the place to pursue his *śhāra*. Since then we are Srāvakas having only the *saṃjaktā*. On the advice of our uncle, kind Dṛghavarman of Ayodhyā, I, Darpaarigha, the eldest son, was to be installed on the throne, but there was intrigue in the palace to back my younger brother, and I was

administered some medical preparation which made me physically, mentally and morally unfit. I was unbalanced, and behaving like a mad man, I reached the Vindhya valley. Oppressed by hunger and thirst, I drank the water from a pond in which various fruits were naturally decocted, I suffered terribly from vomiting and motions, and I was completely cured of all my ailments. It was a second birth as it were, and all my faculties functioned as before. While in search of fruits and flowers, I met a dignified person followed by Bhillas. He took me to his Mahāpalli. We paid respects to Arahanta there, and spent our time in comfort. He inquired about me, and, finding that both of us belonged to the Soma race, he put me as his successor on the throne and ordered all the chiefs to obey me. He told me that though these people were Mlecchas, they had a code of behaviour (146 13-17). I was free to stay with them or go away. In course of time, as Karmas would have it, I too stooped to this profession of robbery. Just to remind me of the words of the Royal sage, I have asked this man to strike me with a *loha danda*, because I had become a victim of *loha* (= *lobha*, greed). Prince Kuvalayacandra was much overpowered by this episode, and consequently, by stressing on the rarity of Jina's instructions, he urged Darpa-parigha to leave this profession and adopt the career of self-restraint and penances as preached by Jina. Lately, Darpa-parigha had no news from Drdhavarman, and when he learnt now that the prince was Kuvalayacandra, the latter's son got through divine favour, he embraced him as his brother. The prince narrated all about his journey and how he has to enlighten Kuvalayamālā at Vijayanagarī for which he wanted to start soon. Darpa-parigha detained him for some time, because the sky was overcast with clouds, there were strong winds, and there were showers which brought about many changes on the earth and in the hearts of separated ladies (all described 147 13 to 148 15). When the prince decided to start on his mission, Darpa-parigha wanted to leave the place and also to escort him with his army, but was dissuaded by the former. The prince paid respects to him and proceeded towards the South, and soon Darpa-parigha, too, left home with a view to taking to renunciation (Page 140 1-149 3, \*58 32- \*61 1).

[v Kuvalayacandra in Vijayapurī]

KUVALAYACANDRA REACHES VIJAYAPURĪ AND LEARNS ABOUT KUVALAYAMĀLĀ'S RESOLVE. Travelling through thick and thin and meeting various kinds of people, Kuvalayacandra reached the country of Vijayapurī (described 149 6-17) on the southern coast. Passing through the country, he captivated many fair eyes and, in due course, came to the capital, Vijayā (described 149 20 26). As he was wondering how to meet Kuvalayamālā, he gathered from the talk of town ladies out on the streets to fetch water that Kuvalayamālā, though dark in complexion, was very beautiful (described 150 6-9), that she had hung an incomplete verse in public, and that, as prophesied, she would marry him who would complete it. Then he visited a residential school in which pupils from all parts of India (150 20) were studying different branches of learning such as, grammar, Darśanas (Buddha, Sāṃkhya, Vaiśeṣika, Mīmāṃsā, Naiyāyika, Anekānta and Lokāyata), different lore, arts and crafts (described

150 21 to 151 10) The teachers there were well-versed in seventy-two *kalās* or arts and sixty-four *viñānas* or lore. There he heard the naughty lads irresponsibly gossiping in contemporary Middle Indo-Aryan spoken dialect about various topics, personal and urban, and had a confirmation that the princess had exhibited an incomplete verse in the Palace Yard. On the way to it, there was a festivity at a merchant's place, in the market, he came across traders (from different parts of the country) who could be distinguished from their traits and who were speaking in their own language (described 152 23 to 153 18) and he heard various conversations in the bazar (153 13-18). In the palace yard, he came across mahy rulers who seemed dejected at the idea that the princess would marry him who completed the verse of which she exhibited only one foot: '*paṃca ॥ paṃce viñānam*', and, for verification, the entire verse was kept under lock and seal in the royal treasury. He could at once guess and hit on the complete Gāthā (154 5), seeing how trickily that princess [Māyāditya > Kuvalayamālā] had drafted it (Pages 149 4-154 6, \*61 1-31).

**KUALAYACANDRA WINS KUALAYAMĀLĀ'S HEART AND MEETS MAHENDRAKUMĀRA** Just then, there was great commotion among the people, because the invincible elephant was running amuck after breaking its chains and killing its keeper (described 154 11-13). The king with his harem rushed to the terrace. He was warning the prince to get away from the elephant. The prince, seeing the infuriated elephant rushing at him, tricked it with a garment, and, he got on its back, recited the full verse, hearing which Kuvalayamālā declared that the verse was duly completed and put a garland of fragrant flowers round his neck. The king (Vijayasena) felicitated his daughter on her worthy choice, there was a shower of flowers from heaven and shouts of 'Victory' resounded the sky. At that moment Mahendrakumāra came on the scene, and greeted the prince on his triumph with significant reference to the parents of the latter. Recognising Mahendrakumāra, the prince made the elephant sit and took him on its back both of them embraced each other, and inquired about mutual welfare. King Vijaya was happy at the fine coincidence (155 7-9), to the good fortune of his daughter. The prince was duly welcomed in the palace, and Kuvalayamālā could have an affectionate glance at him (Pages 154 7-155 13, \*61 31- \*62 24).

**MAHENDRAKUMĀRA NARRATES WHAT HAPPENED AT VINITĀ** King Vijayasena was curious to know how both of them were there. Mahendrakumāra narrated what happened at the capital after Kuvalayacandra was carried away by the horse. The parents were in a miserable plight at the loss of the prince, the ministers tried to console them by reminding them of the privation suffered by Sagara, and all possible attempts (155-31 ff) were made to get some news about the prince. The maidens suffered a sense of separation, and when the metropolis was thus plunged into frustration caused by this privation, the Royal Parrot got the audience of the King and narrated to him, to his joy and satisfaction, how prince Kuvalayacandra came to the hermitage of Enikā, how on his important mission of enlightening Kuvalayamālā, he proceeded to Vijayapurī, and how the duty of conveying his welfare to the parents was entrusted to it. On getting this information, king Dṛdhavarman was ready to

proceed to Vijayāpurī, but at last allowed Mahendrakumāra and his party to go there. That is how Kuvalayacandra and Mahendrakumāra could luckily meet here. King Vijaya was extremely happy at these developments which were almost miraculous. Both the princes rested there quite comfortably (Pages 155 14-158 2, \*62.27- \*63 30)

**DELAY FOR MARRIAGE AND KUALAYACANDRA'S PASSIONATE ANXIETY** It was gathered that it would take some time to fix up a date for the wedding; this caused some anxiety to Kuvalayacandra who was impatient for the hand of Kuvalayamālā. He was passionately yearning for her, and started brooding over her beauty (158 13-24). He planned desperately various alternatives of meeting her (158 25-159 5). Mahendrakumāra came and mentioned to him how a letter conveying their well-being was despatched to Ayodhyā. He could easily see that the prince was restless on account of separation and was losing faith in the promises of the king, because of his own impatience. Mahendra reminded him of the prophecy, of his being chosen by Kuvalayamālā with a garland and of her deep affection and passionate love for him, and requested him not to suspect the good intentions of king Vijaya (Pages 158 3-160 8, \*63 30- \*64 3)

**KUALAYAMĀLĀ SENDS A LOVELY PRESENT TO KUALAYACANDRA** At this stage, there arrived a girl who brought to Kuvalayacandra personal presents consisting of a garland and a flower-ornament, within the stalk of the latter, there was the figure of Rājāhamsikā, cut on a *bhūja*-leaf, and its expression was indicated by a verse inscribed below it. Mahendra warned him not to misunderstand the situation; the symbolic swan was eager for him. The bard announced the evening, indirectly reminding the prince that the Dharma was quite important and one should not be carried away by worldly attachments. The prince took leave of the girl-messenger just with a remark complimenting Kuvalayamālā on her skill (Pages 160 9-32, \*64 34-38)

**BHOGAVATĪ INTRODUCES KUALAYAMĀLĀ AND ARRANGES A MEETING OF KUALAYACANDRA WITH HER** Both Kuvalayacandra and Mahendra offered evening worship to Rṣabhanātha. Mahendra found fault with Kuvalayacandra for not sending any message to Kuvalayamālā who would be fatally restless on account of separation. Next morning, they woke up, hearing the bard's recitation (161 16-22). An elderly lady (Bhogavatī) who was a motherly attendant of Kuvalayamālā came to them, and narrated to them the following details: 'King Vijayasena and his queen Bhānumatī of Vijayāpurī had no issue, so they worshipped many a deity etc for a child, and at last, as indicated by a dream, they had a daughter, Kuvalayamālā, who was duly brought up almost like a son. On her reaching youth, as she had developed aversion for man, her parents inquired about her marriage of a Vidyādhara-sramana (who knows the past, present and future). The Sramana gave them a discourse on *heya*, *ādeya* and *upakṣantī* both in this and the other world. Further, on an inquiry by the king, the Sramana narrated all about Māyāditya > Padmavara > Kuvalayamālā till her welcoming the triumphant prince Kuvalayacandra (i.e., yourself). On seeing you on the back of the elephant, many doubts and expectations crowded her heart (163 24-32), then, on your completing the verse, she garlanded you; and to her thrill, you looked at her affectionately. Though she went away from



the palace at her father's direction, her heart was left behind as it were. She reached her apartment, but was awfully restless whether you would accept her at all. We all assured her, but her doubts could not be dissipated. Just to test your bonafides, we requested her to send you the garland etc. She learnt that the day of the marriage also was not immediately fixed, and that made her unhappy. Further, as she did not receive any message from you, she is on the verge of break-down, and her condition is critical, almost beyond all normal remedies. Mahendra consulted her as to what should be done to save the situation. She requested them to go to the garden where she would arrange to bring Kuvalayamālā. Kuvalayacandra and Mahendra reached the garden (described 166 16-19) discussing half-serious and half-jocular topics (156 1-15), and while they were enjoying various scenes etc. in it, there arrived Kuvalayamālā of striking beauty (described 166 32 f), still in a suspicious mood. Her attendants including Bhogavatī left her in a bower, and went out to trace the prince from his conspicuous foot-prints. She had almost decided to hang herself to death, if she were not to meet the prince. They met, however, in that bower, and the prince welcomed her and received her in his arms to her pleasant embarrassment. She reminded him that he did not send any message, but he assured her that he came all the distance to enlighten her, as it was agreed between them in the past. Bhogavatī came there under the king's direction, and Kuvalayamālā returned to her apartment with a consoled heart, leaving the prince in a mood of assurance. He narrated his experience with her to Mahendra. Both of them spent their time happily as if in their own country, and Kuvalayacandra was receiving a number of love presents from the princess. Now the cold season arrived (described 169 12-170 4) with all its characteristics (Pages 161 1-170 4, \*64 9- \*65 35).

**WEDDING CEREMONY, PLEASURE SPORTS AND DIVERSIONS, AND KŪVALAYAMĀLA DULY ENLIGHTENED.** The astrologer informed the king how the most auspicious *lagna yoga* was now available for the marriage of Kuvalayacandra and Kuvalayamālā who felt very happy on hearing this. The whole town was busy with various preparations of the marriage (170 20 28). On the appointed day, at that auspicious moment, the marriage ceremony was celebrated with due éclat and rituals (described 170 31-171 26). Then followed their bed-ceremony to which, to begin with, her companions added a good deal of mirth and fun. When they left the room, Kuvalayamālā also wanted to go out, but Kuvalayacandra charged her with 'stealing' his heart, she also made a similar charge, the companions were called back and accepted for arbitration, and their decision required the couple to embrace each other heartily. Thus passed the first, the second and the third night which ended in their amorous satisfaction. One day, the couple enjoyed from the terrace the scene of the ocean (described 173 33 f) the waves of which were washing the southern rampart of the metropolis, and they saw therein each other's characteristics in a symbolic way. Then they decided to divert themselves with learned pastimes such as *prahelikā*, *antimākṣara vādhā* etc (174 21-24) of which *bindumati*, *aṭṭhāvidaya*, *praśnottara*, *prṣṣārtha*, *akṣara-cyutaka*, *mātrā cyutaka*, *bindu-cyutaka*, *gūḍha-canurītha pāda*, *bhāmyavijā*, *hrdaya*, *padma gāthā*, *gāthārdha*, *samvīdhānaka*, *gāthā-rākṣasa*,

*prathamāksara-racita* are duly illustrated. She changed her mind and expressed her desire rather to know how he came to this far-off country and completed the verse than to spend time on these diversions. Kuvalayacandra narrated his tale right from his birth to his marriage with her, and incidentally the career of the Five (§ 281) he reminded her that it was his duty to enlighten her and that, therefore, she should accept *saṃyaktva*, which is rare and unique (illustrated with apt similes, § 282). He further urged her to follow Jinadharmā which is the shelter and rescue for souls wandering in Samsāra, and have the highest respect for the Tīrthakara. He requested her to recollect their mutual agreement in the past life, and follow the words of Jina. She accepted all that he said and felt enlightened in the religion of Jina (Pages 170 4-180 12, \*65 36- \*66 31).

[vi Kuvalayacandra Starts Back for Ayodhya]

**KUVALAYACANDRA ETC START FOR AYODHYA WITH AUSPICIOUS OMENS AND MEET A MONK.** Kuvalayacandra received a letter from king Drdhavarman asking him to return to Ayodhyā at the earliest along with Mahendra. He consulted his beloved who agreed to his decision, and king Vijaya also felt that they should return home early. The necessary preparations for the journey were made, and the date of departure was fixed by the astrologer. Kuvalayamālā took leave of the trees etc in the garden (180 31-181 13) and of the domestic birds and beasts (181 16-24) with a touch of sentiment. The rituals of the departure for the couple were gone through (181 25-27), and at the auspicious moment, they started. As the couple mounted, the triumphant elephant and proceeded along the road, the onlooking town girls entertained various thoughts and gave expressions to different views about them both (details given, 182 4-183 3). After leaving the metropolis, they camped at a distance. The prince offered worship to Jina, and, in response to his appeal, the Pravaṇadevatī presented an auspicious *śakuna* simultaneously with which king Jayanta of Jayanī presented him with a prominent umbrella. The prince felt that all his desires would be fulfilled. Incidentally, he gave her an exposition on the *śakunas*, good and bad (183 24-184 20), and explained to her that they are after all consequences of one's own Karmas. The worship of Jina, in the *saṃavasaraṇa*, leads to the fruit of Punya. From the next halt, the king, queen and the citizens (who were accompanying them for a distance) returned, at the prince's request, to the metropolis. The prince, in his onward travel, camped in the vicinity of the Sahya mountain. It was reported to him that there had arrived a Saint of charming personality, the hair on whose head was pulled out, who was wearing a white garment, and who had a *piccha* in his hand (to be distinguished from a *tāpasa* or *tridandī*). The prince could see that he had recently entered the order and that there was something superhuman about him. On being saluted by the prince and his beloved, the saint blessed them with *dharma-lābha*, and, on being inquired of, started narrating his biography (Pages 180 13-185 6, \*66 36- \*67 34).

**SAINT BHĀNU'S AUTOBIOGRAPHY AND ENLIGHTENMENT THROUGH THE PAINTINGS OF SAMSĀRA-CAKRA.** "In the country of Lāṭa, known for its dresses and

*deśa bhūṣās*, there ruled a mighty king, Simha by name, of whom I, Bhānu, have been the eldest son, addicted rather too much to painting. One day a teacher showed me a painted scroll presenting what he called the Samsāra-cakra and depicting all that was there on the earth. He explained pointing out with a stick that the various regions were hell, human world and heaven. With excessive sin one gets misery in hell, with excessive merit one gets pleasures in heaven, with a little merit and plenty of sin one is born as a sub-human being, and with plenty of merit and a little sin one is born as a man everywhere, however, there is misery. A king with great sin to his credit goes to hell. A king with hunting paraphernalia only earns sin. Here was a thief suffering awfully for his deeds. The cultivators were illtreating the beasts of burden and causing injury to one sensed beings, and they alone had to suffer for their sins. One carried only *punya* and *pāpa* with him, and left everything behind, on the eve of death. Young men enjoyed various pleasures, and they were painted on the scroll. Similarly, men in various professions and positions, proud of this and that, were depicted, with the consequences of their acts etc. In the sub-human world there were the various beasts and birds, killing each other. Then there were painted the scenes in hells, and also those in heavens. Lastly, there was the picture of Liberation which is characterised by eternal bliss. When he unfolded the scenes of this Samsāra cakra, I could realize the despicable character of the worldly life, and I told him that he must be a god or so coming from heaven, with this scroll, having some definite purpose in mind. Then there was another picture the details of which he explained thus: 'Here in the town of Campa ruled the king, Mahāratha. Dhanadatta was a rich merchant, from his wife Devī he had two sons: Kulamutra and Dhanamitra. Soon after their birth, the father died, and the mother urged them to do some business and earn their living. They practised varied professions and tried their hands at different arts and crafts, but they proved failures everywhere, with no earnings to their credit. They decided, at last, to commit suicide, and when they were about to jump down a mountain peak, a divine voice prevented them from being rash. It was the admonition of a great saint in the vicinity who knew their plight and who advised them sympathetically to take to renunciation, so that they would never be born poor again but would get heavenly happiness and liberation. Both of them entered the order, practised austerities, and were born in heaven. Thence one was born as Bhānu, the son of Simha, i.e., yourself, and I, the teacher or painter, am the second. I have come here to enlighten you.' Hearing this, I, Bhānukumāra, fell into a swoon, and on coming to my senses found in that teacher a brilliant god who reminded me of our earlier births and urged me to accept renunciation with a view to attaining eternal bliss. On hearing this, I pulled out five handfuls of hair, received the ascetic's equipment (*rajaharāṇa*, *muhapottiya* and *padiggaha*), and left the park to the great consternation of my friends etc who rushed to the king. The god brought me here." The prince appreciated his autobiography and his obliging brother. Mahendrakumāra accepted Samyaktva which grew more and more firm (Pages 185 7-194 33, \*67 35- \*69 4)

**KUVALAYACANDRA OBLIGES ALCHEMISTS** In their onward march, one night prince Kuvalayacandra saw some fire burning bright in a Vindhya valley and some people hovering about it. He left his beloved on the bed, and, duly equipped, went nearer the fire. After hearing their conversation (about the colour of the flames and about the metal that was being melted), he could realize that they were alchemists (*dhātu-vādins*), busy in preparing gold. Lest they should be scared, the prince remained hidden watching their movements. Despite all their precautions and preparations, their experiment failed, and the metal that turned out was just copper and not gold. Defeated in their purpose and in a mood of despair, they were about to go back to their place, when the prince greeted them with success, and they, in their turn, welcomed him. He introduced himself to them in a half serious and half jocular manner. He got the details from them as to what they were doing, and he requested them to repeat the experiment, so that he might put things right. He saluted the Jinās and Siddhas, and added the *cūrṇa* as prescribed in the *Jonīpāhuda* to the satisfaction of all, the gold was ready. They all submitted to him to learn the Vidyā from him. He told them that Sarvajña was the presiding deity who had given out the *Jonīpāhuda*, and at their request, he bestowed the Vidyā on them. He asked them to call on Kuvalayacandra (i.e., himself) when he is proclaimed as king. He returned to his camp to find Kuvalayamālā awfully worried at his disappearance, and narrated to her his experience about those alchemists. Further, at her request, he explained to her the technique of alchemy (197-28 to 198-5) as prescribed in the *Jonīpāhuda* (Pages 195-1-198-5, \*69-4-26).

[vii Kuvalayacandra in Ayodhyā]

**KUVALAYACANDRA JUBILANTLY WELCOMED IN AYODHYA AND DRDHAVARMAN'S SELECTION OF TRUE RELIGION** Next morning (described 198-7 f), they fulfilled their religious duties, and their camp marched on in its usual bustle (described 198-23 f). With continuous march, he reached the frontiers of his home territory, and sent the message of his arrival to King Drdhavarman through prince Mahendra. The king gave an ovation to him. The prince got down from the horse and greeted his father by falling at his feet. Both the mother and father received him with great feelings, and learnt from him all about his career since he was carried away by the horse. An auspicious day for his reception and coronation as an heir-apparent was duly calculated by astrologers, and on that day, Ayodhyā was live with manifold activities (described 199-27-30). To the joy and appreciation of the citizens, the prince came into the town, was crowned as Prince, and was, along with his wife, duly blessed by the king. After some time, the king expressed his desire to practise Dharma. He had some discussion with the prince as to which Dharma was worthy and fit to be practised. The Kuladevatā was propitiated and appealed to in the matter, and, as announced by a divine voice, the king received a costly Ms in Brāhmī characters, the contents (described 201-33-202-30 or § 320) of which were respectfully read by the prince. The king however, wondered how to find out the religious teachers who preached such a religion, especially when every teacher claimed his religion to be the best. The prince planned that all

the religious teachers might be invited by a declaration, and the religion, which agreed with the one described in the Ms would be accepted by the king (Pages 198 6-203 21, \*69 26- \*70 42)

**DRDHAVARMAN HEARS VARIOUS RELIGIOUS TEACHERS, ADOPTS TRUE RELIGION AND ACCEPTS PRAVRAJYĀ** Accordingly, there arrived various religious teachers and propounded what they considered to be the Dharma, and every time the king saw whether and how far a particular view agreed with what was laid down in the Ms. They (such as Tridandi, Advaita, Sadvaita etc) gave their views about Jīva, Elements, Liberation, Sacrifice, Living, Dying, Purification, Meditation, Begging, God etc. Finally, one Teacher preached abstention from five sins and Arhat as the divinity. This, the king found, agreed with what was prescribed in the Ms. The king took leave of all the other teachers, and from the teacher, whose religion he accepted, he got further enlightenment about *āgama*, *āpta* and *mokṣa*. The prince conveyed to the king how he was carried away by the horse to enlighten him in this religion, how he met his colleagues of the earlier birth, and how he had many other occasions to realize the greatness of this religion. The king was convinced of the urgency of adopting this religion. Next morning, he duly greeted his relatives etc., gave rich gifts to various people, called, along with the princes, on the teacher of his religion, and requested him for being initiated into the order of monks. The teacher gave him *pravrajyā* according to due formalities (Pages 203 22-209 14, \*71 1-31)

**TEACHER'S RELIGIOUS DISCOURSE AND DRDHAVARMAN'S SPIRITUAL PROGRESS** Then, to that gathering, the teacher gave a discourse on the rarity of human birth, of religious instruction, of faith in religion and of the practice of self-control (illustrating them with *jugasamīlā drṣṭānta*, § 326, and other similes). The royal saint Drdhavarman started following the course of his duties in their positive and negative aspects for a pretty long time till very little of his Karman remained to be destroyed (Pages 209 15-211 31, \*71 31- \*72 4)

**GOD PADMAKESARA DULY REBORN AS PRINCE PRTHVĪSARA AND SOON MADE THE KING** Kuvalayacandra ruled for many many years. The heavenly period of life of Padmakṣara came to termination. Quite sensibly he reconsidered his past, came to Ajodhyā, conveyed to Kuvalayacandra and Kuvalayamālā that he would be born as their son, and presented them some ornament which would make him remember his past and take to renunciation. In due course, he was duly born as a son to them and was named Prthvīsara. After seeing those ornaments he remembered his past and developed a detachment for worldly pleasure and royal pomp. Much against his instincts, he was crowned as *yunārāja* and requested by Kuvalayacandra to look after the kingdom. When the prince desired to relinquish the world, Kuvalayacandra dissuaded him in view of his young age, but he himself remained awaiting some teacher with a view to looking after his benefit in the next world. The king, after discussing religious topics with Kuvalayamālā, retired one night, and, early in the morning, occupied himself with pious thoughts yearning for ascetic life in the near future. When it was morning, Kuvalayamālā reminded him of his earlier resolve that in case he met his parents alive and got himself crowned, he would put his son on the throne and enter the order. Thus she indicated and confirmed whatever

thoughts he had in mind. Now that Prthivīsāra was put on the throne both of them decided to take to religious life at the earliest (Pages 212 1-214 33, \*72.4- \*73 9)

KUVALAYACANDRA, MAHENDRA AND KUVALAYAMĀLA TAKE TO PRAVRAJYA AFTER MEETING DARPAPARIḠHA, SO ALSO PRTHAVĪSĀRA IN DUE COURSE, AND IN A SUBSEQUENT BIRTH THE FIVE MET IN HEAVEN AND RECOLLECTED THEIR AGREEMENT. Later, the king saw in the street of the metropolis a couple of monks who told him that they were the disciples of saint Darpaparigḡha, the son of Ratnamukuta. In due course, he (along with Mahendra and Kuvalayamālā) paid respects to Darpaparigḡha who blessed him and told him about his activities subsequent to their last meeting. Darpaparigḡha told the king that after leaving the Cintāmaṇi-pallī he met a great Saint at Bhrgukaccha, who had given him that Pallī and from whom he accepted renunciation. Then that saint went to Ayodhyā, initiated king Drdhavarman into the order, both of them reached Sammeta-śikhara, and became Anta-kṛt Kevalins. This was a sort of inspiration to Kuvalayacandra, Mahendra and Kuvalayamālā. All of them accepted renunciation, and started practising penance according to the rules. In course of time, Kuvalayamālā was born as a god in the Saudharma-kalpa, the saint Kuvalayacandra was born as a god in the Vaidūrya-vimāna there, the Lion too, after due religious fasting, was born there, and the clairvoyant saint, Sāgaradatta, reached there, after his death, as a god. After enjoying royal pleasures for a while and putting his son Manorathāditya on the throne, king Prthivīsāra also took to asceticism and joined them in the same heaven after his demise. They recognised each other, reflected together on the importance of Samyaktva (216 23-32) and the value of the words of Jina in the terrific ocean of trans-migratory circuit, and agreed that, in the subsequent births, wherever they were, any one of them having omniscience should enlighten the rest (Pages 215 1-217 7, \*73 9-40)

[viii Mahāvīra's Samavasaraṇa and the Five Souls]

MANIRATHA, AN ĀSANNA-BHAYYA, AND THE OCCASION FOR HIS SAMVEGA. Then, during the age of Mahāvīra, the soul of Kuvalayacandra came down from heaven and was born in the town of Kāṇḍī as prince Maniratha, the son of king Kāṣṇanaratha and his queen Indīvarā. Much against the wish of all, prince Maniratha became addicted to hunting. While he was out in the forest, there arrived Mahāvīra, who, in his Samavasaraṇa constructed by the gods, preached to the audience, including Kāṣṇanaratha and others, twofold Dharma based on Samyaktva (217 28-218 6), and also explained the characteristics (§ 337) and the defects (218 22-30) of Samyaktva (does this cover *cāritra* also here, see line 30, p 218 13, p 219-4?), as well as *darśana*, *jñāna* and *cāritra* (§§ 339-40), the nature of *himsā*, *asatya*, *steja*, *maithuna* and *parigraha*, of those who abstain from it, or how it is guarded (§§ 341-45). The twelve vows of a house-holder end with *samlehanā* (which is there for both *śrāvaka* and *śramana*), and the *aticāras* (five for each) of them should be avoided (§ 346). Further, Mahāvīra explained to Kāṣṇanaratha that prince Maniratha, though addicted to hunting, was not only a *bhavya* but would reach liberation also in this very birth. In fact, he was enlightened and with a view to adopting religious life, he

was reaching the Samavasāraṇa. The occasion for his developing *samvega* was like this. He had gone into the Kosamba forest for hunting. Afraid of his arrows, all the deer ran away, but one young female deer came to him quite affectionately. He was much moved by the situation, broke his bow and sword, and felt great remorse on account of his cruel activities. He was thrilled at the touch of that loving deer, and he realized that there must be some connection of the earlier birth. He came by this time to the Samavasāraṇa, and to explain to him his earlier relation with that deer Mahāvīra narrated thus (Pages 217 8-224 15, \*73 41- \*74 36)

EARLIER LIVES OF MANIRATHA AND THE DEER, AND FORMER'S DĪKṢĀ. In one of his earlier lives, Mahāvīra was prince Anangī, the son of king Madana of Sāketa. There was a merchant Vaisramana. His son was Priyamkara, a fine youth, who married Sundarī, a girl from a neighbouring family. Priyamkara and Sundarī were so much attached to each other that they would not tolerate separation even for a moment. In due course, as ill luck would have it, Priyamkara fell ill and died. Sundarī would not believe that he was dead, but started caressing his dead body without allowing it to be burnt. She was mad on account of her affection, continued fondling the corpse, and would not attend to what others said. She addressed the corpse that people round about had gone mad, and, to avoid them, she took the rotten corpse (described 225 23-27) and reached the cemetery. She started nursing it. Her father requested the king to do something in the matter, and prince Ananga took the responsibility of outwitting her. He also went there with the corpse of a woman, claiming her to be his wife whom people called dead much against his will. In fine, he presented a replica of Sundarī's rôle. He imitated her in his behaviour towards his dead beloved. In course of time, they became friendly, and entrusted to each other their dead partners, whenever they had to leave them and go out. Once Ananga complained to Sundarī that he heard her beloved making overtures to his wife Māyādevī. Ananga shrewdly developed a situation, threw both the dead bodies in a well, and began to lament over his sad lot that his wife was kidnapped by Sundarī's beloved. Innocent as she was, she felt sorry for the behaviour of her husband. When she wanted to know from him what to do, he expounded to her on the vanity of attachment and inevitability of death so one should reflect (through twelve-fold *anuprekṣā*) on the nature of *samsāra* etc and devote oneself to the practice of Dharma (§ 352). Sundarī was enlightened. That soul of Sundarī was reborn ■ Mānabhaṇa > Padmasāra > Kuvalayacandra > Vaidūryaprabha > Manirathakumāra, and the soul of that merchant-youth (■ Priyamkara) was ultimately born as a female deer which showed so much affection to Manirathakumāra. Hearing all this Manirathakumāra accepted renunciation. Mahāvīra explained (§ 354) to Gautama how a *samyag-drṣṭi* who ■ *avīraṭa* is subjected to misery but one who is *īraṭa* enjoys happiness (Pages 224 16 232 5, \*74 36- \*76 20)

MAHĀVĪRA IN ŚRĀVASTĪ AND KAMAGAJENDRA'S DREAM. Once, Mahāvīra reached Śrāvastī, in his *samavasāraṇa*, and in reply to a question of Gautama, who asked it for enlightenment of one and all, Mahāvīra expounded how different kinds of Karmaṣ take a soul through different *gatis*, equip ■ with

various genders, and bestow on it fortune or misfortune, intelligence or ignorance, pain or pleasure, and various gifts and faculties etc. It is the three jewels (*samyaktva* (= *cāritra*?) *jñāna* and *darśana*) that lead the soul to the town of Liberation. At the conclusion of this discourse, a man of striking personality came there and inquired whether all that he saw in dream was true. Mahāvīra told him that it was true. Then he went away attracting the eyes of all gathered there. For the information of the rest, Gautama asked about that man, and Mahāvīra reported as below (Pages 232 5-22, \*76 20-29)

PASSIONATE KĀMAGAJENDRA DUPED, AND HIS PRESENCE IN THE APARAVIDEHA AND SUBSEQUENT DĪKṢĀ. King Ranagajendra was ruling over Arunābha. Kāmāgajendra was his son. He was highly passionate. His queen was Priyangumati. One day, while he and his queen were riding a mad elephant, he saw a lovely girl, playing with a ball on a merchant's terrace, and fell in love with her. The queen, who had noticed this, arranged for his marriage with that girl, and got, in exchange, a promise from her beloved that he would disclose to her all that he saw, heard and experienced. One day, a skilled painter came to him with a portrait, and assured him that it was not just imaginary but that of a virgin princess, daughter of king Avanti of Ujjainī. Kāmāgajendra was eager to secure her hand. The ministers advised him to send his portrait to her. Though she was averse to men, she liked and accepted him. He (accompanied by the queen and his retinue) started for Ujjainī for the celebration of the marriage. While camping on the way and asleep in his bed, he felt a sweet touch and woke up to find two girls of captivating beauty. On an inquiry, he learnt that they were Vidyādhara maidens. They disclosed their mission to him, after shrewdly securing his solemn promise that he would do the needful in the matter. Princess Bindumatī, they added, was the extremely charming daughter of the Vidyādhara king Prthvīśundara (from his queen Mekhalā), ruling over Ānandamandira on the northern range of the mountain Vātādhya. She had developed aversion to man, and would not choose any Vidyādhara youth for her companion. Any way, her parents left this choice to her sweet will. One day while moving with her friends in a mountain valley, she heard a Kinnara couple singing in praise of the handsome prince, Kāmāgajendra. After learning about his whereabouts, she developed passionate attachment for him and grew restless. The only remedy against her ailment was that she should meet him. So, as suggested by their mistress and guided by Prajñāpti-vidyā, they came to him. They requested him to accompany them to their mistress who was now on the verge of calamity from which he alone could rescue her. He sought the consent of his queen who allowed him to go on an express promise from them that he would be returned safe to her. They took him immediately in their Vimāna, to the wonder and worry of the queen. On his return he conveyed to the queen his experiences during her absence. 'It was a fine flight through the autumn sky (described 238 1-5), when the mind was crowded with various thoughts (§ 336). Soon we reached a white house and entered a fine cavern, therein was seen that Vidyādhara princess on a cool bed of leaves. They announced my arrival to her, requesting her to have now her desires fulfilled. But she was found without any movements; in fine, lifeless. They began to lament for her loss (239 5-9),



making me almost unconscious, seeing her dying thus on account of my separation, as they put it. They sought my advice as to what should be done. It was day-break by this time. They decided to finish her funeral, and faggots of sandal tree etc. were gathered together. As her body were consigned to flames, they fell into a swoon, I consoled them, but, in a fit of lamentation (239 30-33), they jumped into the flames of the funeral pyre. Even before I could dissuade them, they were reduced to ashes. I was shocked and plunged into remorse. I too decided to enter the same flames. Just then I heard a Vidyādhara couple conversing on the propriety of an action like that which I was about to do, and changed my decision. For funeral offerings, I entered a lovely lake, and lo! I sank in a well, and when I came up, I saw a surprising scene: everything appeared magnified, and men were five hundred bows in height. It was a strange land. The well was converted into a Vimāna, and getting down from it, I started moving about. I met two boys, in whose presence I looked like a worm, an ant, they wondered about my human speech, and from their talk I gathered that it was Aparā videha. They took me on their palm and, to my pleasure, reached the Samavasāraṇa of Simamdharaśvāmin with a view to inquiring my antecedents. In reply to Gautama's question, Mahāvīra explained about the *udaya*, *ksaya* and *ksayopasāma* of the Karmas (§ 371). Then I offered prayers to Jina, attracting the attention of all there. To a questionnaire from the audience, Mahāvīra gave out the details about me. He disclosed that I was an addict to women, a couple of Vidyādhara youths, dressed as females, tempted me away like that and played on me that joke of entering the funeral pyre. When I was ready to enter the fire, that very Vidyādhara couple arranged to bring me here in this form. Among the five souls agreed to enlighten one another, I was one. Mohadatta > God > Prthvīśāra > God > and, now finally, Kamagajendra, to be enlightened here to attain final liberation. The lord also explained the peculiar conditions in the Aparāvideha (243 13 22) contrasted with those in the Bharata kṣetra. I offered prayers to Jina, and when I lifted my head, I found myself back here. The queen told Kamagajendra that all this sounded like a miracle, beyond spatial, temporal and sequential proportions, but he assured her that all that was really experienced by him, and Simamdhara was still in his heart. It was got verified from Mahāvīra as true, next morning Kamagajendra realized the vanity of worldly ties and pleasures, put his son Diggaṇendra on the throne, and accepted renunciation. Mahāvīra told him the whereabouts of the Five colleagues: one in heaven, with a short life now, and the rest on the earth here (enumerated 244 24 f), and that he would attain liberation in this very life (Pages 232 23 244 28 \*76 29 \*79 40).

**VAJRAGUPTA AND HIS RENUNCIATION** When Mahāvīra reached Kākaṇḍī with his Samavasāraṇa, he expounded there in reply to a specific question of Gautama, how, in the same activity, different souls, according to their passional intensity, incur the bondage of different Karmas, as illustrated by the theory of six *Leśyās* (§ 376), this carried great conviction upon the audience. Just then, there arrived a striking prince and inquired whether what was recited by a divine voice was true, blessed or not. Getting Mahāvīra's reply in the affirmative, he went away bent on doing according to the instructions.

Mahāvīra enlightened Gautama and others on his antecedents thus 'He is Vajragupta, the son of king Candragupta of Rsabhapura. One day the prominent citizens waited on the king and requested him to find out the robber who was regularly looting the town of its best things every night, but could not be noticed, as admitted, even by the city-guard. Vajragupta, however, came forth with a solemn pledge that he would either detect the thief within a week or kill himself in flames, and the king accepted his offer. Six days passed quietly, without any success, so, now, the prince felt anxious that death was inevitable for him. At last, he decided to propitiate with his flesh the Vetāla in the cemetery. Accordingly, he went there at night and appealed to Pisāca etc., to accept his flesh and give the required information. A Vetāla demanded his bony and roasted flesh, followed by a mouthful of his blood offered in his skull (Gautama got an explanation that this was just a joke of Vyantaras). As the prince, quite ready to fulfil this, was about to cut his head, a divine voice, pleased with his courage, promised him the boon, and thus he got the requisite details where that invincible thief lived. He reached cautiously the door of the cellar at the foot of a banyan tree. He smelt the fragrance of incense and heard sweet notes of music. He entered a rich hall there and attracted the attention of a charming girl whose glances were the veritable shafts of cupid. In course of mutual inquiry, he gathered that she was the daughter of Surendra, king of Śrāvastī, and was betrothed to Vajragupta, but, in the meanwhile, she was kidnapped by that gifted thief and pent up there. He could recognise that she was Campakamālā, his once-proposed beloved but was said to be carried away by a Vidyādhara. He disclosed his identity, and requested her to help him to kill that Vidyādhara thief, provided she continued to love him. She gave him some details about the ladies etc. there, and assured him her aid in this plot. She was not sure of the fidelity of other women (251 l f), but it was likely that they would love him. She appreciated his wisdom, and presented him with the miraculous sword etc. of the thief and substituted the ordinary ones of the prince in their place. Thus nicely equipped, and getting the necessary hints from her, the prince ambushed at the mouth of the cellar to strike that robber immediately on his entering there. Before daybreak, the robber returned kidnapping princess Campāvatī, the very beloved of the prince, namely, Vajragupta, who was loudly crying for his protection from the robber. The prince thought that the robber was caught red-handed, and was about to cut his head, but, on second thoughts, he decided rather to give a fair fight than to murder him treacherously. He challenged the robber who was surprised by his presence there. The robber realized that his divine weapons were substituted. Reviling each other in a challenging mood, they fought like wild buffaloes. When the duel was being fought evenly, Campāvatī [rather Campakamālā] hinted to him to remember (the power behind) the Khadga-ratna. When the prince did so, that robber suspected the treachery of Campakamālā, and rushed to strike her, but his head, in the meanwhile, was lopped off by the prince, and he fell dead on the ground. At Campakamālā's suggestion, the prince took also the miraculous pill from the mouth of the dead body, and thus gained additional lustre and strength. Thus triumphant and miraculously equipped,

he stayed in that underground cellar enjoying pleasures in the company of those beloveds and forgetting his parents and kingdom. Thus twelve years elapsed. One early morning, a voice of an unseen bard greeted him by his name, reminded him 1) of the rise and fall in Samsāra, and urged him to mind his benefit of the next world. That voice was heard by him for seven continuous nights, reminding him 2) to develop *viratī* in his heart, 3) of the mockery of enjoyments, 4) that Dharma alone is the real shelter, 5) that worldly pleasures never give lasting satisfaction, 6) that *samsāra* has terrible miseries, and 7) that the enjoyment of sense-pleasures is fatal, and must, therefore, be followed by the practice of *saṃti*, *gūpti* and penances. His mind was distracted, so next day, he questioned that voice why this renunciatory admonition was being given to him. The voice reminded him of the time he spent in the cellar, and requested him to get out of it and meet the Sarvajña. When his beloveds tried to come in his way, he made them ponder over the advice of that voice. They also agreed to follow his footsteps. So he came here for verification of the veracity of the bardic appeal. Thus this Vajragupta is enlightened along with his beloveds. Mahāvīra reminded him of his past colleagues and the series of births. Manirathakumāra is here, Kāmagajendra is here, and he is Vajragupta, the soul of Lobhadeva. He is thus enlightened by the souls (in heaven) of Māyāditya and Candāsoma, through that bardic voice. Vajragupta accepts renunciation, so also his beloveds (Pages 244-256, 20, \*79-40-\*84-8).

#### MAHĀVĪRA'S DISCOURSE ON GODS, SVAYAMBHŪDEVA'S CAREER AND DĪKṢA

In reply to a question raised by Gautama in the Samavasāraṇa, at Hastināpura, that gods, unlike kings, do not necessarily favour and punish when they are pleased and displeased. Mahāvīra expounded that there were two classes of gods, *sarāga* and *virāga*. The former (Govinda, Skanda, Rudra etc.) are full of attachment and aversion (*rāga* and *dveṣa*) and seem to bestow favours and frowns, but, really speaking, these are the coincidental results of one's own Karmas. The *nirāga* gods preach the path of liberation, and those who worship them get the happiness of Mokṣa, in due course. These gods are indifferent to praise or blame, but he who offers these to them will get the fruits of his *bhāvanā*. Just then there entered a Brāhmana boy who wanted to know from Mahāvīra what that bird was, whether it could use human speech, and whether its statements were true. To allay the curiosity of the audience, Mahāvīra narrated as below. 'This is Svayambhūdeva, the eldest son of Yajñadeva, a rich and learned Brahmin of Saralapura. Soon after the death of Yajñadeva, the family was reduced to poverty. Svayambhūdeva was urged by his mother to earn a prosperous living. He pleaded that prosperity depended on *punya* of which they were devoid now. Determined rather to die than to return home in poverty, he left home and, wandering for long, reached at last the town of Campā. He reached there rather late, so he decided to stay for the night on a Tamala tree. There he heard the conversation of two merchant youths who buried some treasure under that tree, covered it with earth, marked it with a creeper, appealed to divinity to guard it duly, and went away. Svayambhūdeva thought that his luck was favourable. After digging out the treasure, he found there five precious jewels. He took them, and started home with great joy. On

the way, he rested at night on a banyan tree, the tree was inhabited by many birds, and his mind was crowded with manifold thoughts. Just then a big bird came to its father and explained with joy how it visited the Samavasarana of Mahāvīra who expounded various religious principles (261 1 ff) and explained its query that it would soon have right faith as well as partial conduct. The Lord explained to Gautama the four types of acts (261 9-14) which lead the soul to hell. In order to escape hell, the big bird, following the advice of the Lord, observed fast, and was now seeking permission of its father to die fasting and was offering final apology. The old bird with paternal affection tried to dissuade it with various reasons and arguments, but had to yield finally. Likewise it approached its mother, brother, sisters, wife, children, mother-in-law, father-in-law, friend and other birds, and offered (after touching conversations with them) *ksamāpanā* to all of them. Then it flew up taking leave of them all. Svayambhūdeva was very much touched by the pious behaviour of birds, and started wondering whether it was proper for him to pick up jewels like that and live on them. He thus came here for enlightenment and renunciation. He is the same as the soul of Candasoṃa (Pages 256 21-268 8, \*84 8- \*85 41).

**MAHĀRATHA'S DREAM AND DĪKṢA** Lord Mahāvīra reached Rājagṛha in Magadha, the gods arranged the Samavasarana for him, king Srenika was very happy on the Lord's arrival, he attended on him and offered prayers to him, and the Lord gave him a discourse on *jñāna*, especially that branch of Śrutajñāna whereby Naimittins read the past, future and present (288 25 f). There entered prince Mahāratha, the eight-year-old son of Srenika, and wanted the meaning of a symbolic dream he had. Mahāvīra explained to him how he was the Jīva of Kuvalayamālā, how his other colleagues were there, and how he would duly attain liberation in this life. He received *dīkṣā* and met his other colleagues, they all moved with Mahāvīra for many many years (Pages 268 9-269 18, \*85-41- \*86 30).

**THE FIVE ADOPT SAMLEKHAṆĀ AND ATTAIN LIBERATION** Advised by Mahāvīra, Maṇiratha-kumāra adopted *saṃlekhaṇā* and cultivated four-fold *ārādhanā* (with reference to *jñāna*, *darśana*, *caraṇa* and *īrya*) on his pure death-bed (269 23 f), and became an Antakṛt Kevalin in due course. Likewise, the saint Kāmagaṇḍra saw that his end was near, took the *saṃlekhaṇā* vow and on his death-bed offered Sāmāyika and *ksamāpanā* in details (§ 414). He became an Antakṛt Kevalin. Similarly, the saint Vajragupta became an Antakṛt Kevalin after observing *saṃlekhaṇā* and duly offering *ālocanā* and *pratīkramana* (§ 415). In the same manner, the saint Svayambhūdeva saw his end nearing, adopted *saṃlekhaṇā*, and on his death-bed, he reflected on the varieties of death (§ 416) etc. He developed omniscience etc., and became an Antakṛt Kevalin. Lastly, the saint Mahāratha also realized that his end was near, had his body emaciated with *saṃlekhaṇā*, and offered, in the end, detailed salutations to Arhat, Siddha, Ācārya, Upādhyāya and Sādhu (§§ 420-25). He adopted Kṣapaka-śrenī. Thus they all attained final liberation (described § 426) in the end (Pages 269 18-280 17, \* 86 31- \* 87 31).

## [ix Author's Conclusion]

UDDYOTANA'S PERSONAL OBSERVATIONS AND MANGALA. The author explains how different sections, episodes, characters and events of the plot serve different salutary purposes, ultimately intended to achieve the religious objective. Then, in anticipation of likely criticism, he justifies certain sentiments, contexts, discussions etc saying that they all constitute *dharma-kathā* and are ultimately conducive to the development of *samyaktva* or right faith (§ 428). He who reads or hears sincerely this *Kuvalayamālā* either develops *samyaktva* or has it made more firm. If one is adept in Deśi-bhāṣās etc one should recite it, otherwise one should read it from a Manuscript in order to appreciate its merits: it gives pleasure, if approached gently and intelligently. It is Hṛidevī who is instrumental for this composition: good people are requested to welcome and look after this, so that it may live long like the fame of Rśabha (§ 429). Further, the author gives some details about his predecessors and himself and about the place and time of the composition of the *Kuvalayamālā* (§ 430). Then follows the concluding *mangala* (§ 431), and lastly the extent (§ 432) of this work ■ stated to be about 13 thousand *granthas* (Pages 280 18-284 9).

## 2 THE STORY RETOLD BROADLY

The *Kuvalayamālā* presents the biography, through a number of births, of five souls (1 Candāsoma—Svayambhūdeva, 2 Mānabhata—Manirathakumāra, 3 Māyāditya—Mahāratha, 4 Lobhadeva—Vajragupta, and 5 Mohadatta—Kāmagajendra) who, to begin with, degraded themselves (respectively) on account of intense anger (*krodha*), vanity (*māna*), deceit (*māyā*), greed (*lobha*) and infatuation (*moha*), but, with due guidance and mutual co-operation and help on the path of religion, they practised penances etc and attained liberation in the end. The story is put in the mouth of the author, of saint Sāgaradatta, of Dharmānandana, and of various characters who figure in the narrative.

## [I]

(i) Candāsoma, alias Bhadrasarman, from Ragada in Kañcī, was a naughty youth. His wife Nandinī was such a nice girl as to captivate the eyes of the village youths. He, however, doubted her fidelity without any reason, and one day, on returning from the theatre, where he heard some foul whisper, he hit, in a fit of anger, his sister and brother, thinking that they were his wife and her lover. Seeing both of them killed by his hand, at his own door, he felt remorse for his sin, and wanted to die with them. People prevented him, and Brāhmanas prescribed various *prāyaścittas* to get rid of the sin, but he was in a mood of despair and repentance. He went to the saint, Dharmānandana, from whom he adopted ■ code of religious behaviour and at last accepted renunciation (pp 45 15 49 21). He grew proficient in his religious practices (p 91 30), though his anger was not altogether quieted (p 92 8). In due course, he was born in the Saudharma-kalpa ■ (ii) god Padmacandra (p 96 8), and from there, he took birth once as (iii) a Lion in the Vindhya (102 18). Being duly instructed (by Kuvalayacandra) the Lion died piously and was reborn as (iv) a god in the Vaidūrya-vimāna (pp 111-12, 216 16). Thence, in course of time, he was reborn

as (v) Svayambhūdeva (pp 256 26 f) who had to leave home and wander about for a prosperous living. He reached Campā, but had to rest at night on a Tamāla tree. He saw two traders who significantly buried under that tree some treasure and went away. Svayambhūdeva found, to his good luck, five jewels there, he took them and started home. On the way he rested on a banyan tree. There he heard a touching conversation between a bird and its father, mother, wife etc. The bird succeeded in taking their permission to die fasting in order to escape from hell, as instructed by Mahāvīra. This conversation was a lesson for him, and it opened his eye that it was not proper for him to pick up jewels like that and live on them. Being thus enlightened, he accepted renunciation in the *samavasarana* of Mahāvīra, practised penances, submitted himself to *saṃlekhanā-marana*, became duly an Antakṛt-kevalin and thus attained liberation (§§ 416-19, also § 426).

## [II]

Priyamkara and (i) Sundarī, of Sāketa, were a wedded couple, highly attached to each other. They would not tolerate separation even for a moment. As ill-luck would have it, Priyamkara fell ill and died. Sundarī could hardly accept the fact of his death. She would not agree to the cremation of her beloved's body which she closely guarded. None could convince her. Her father was helpless and appealed to king Madana for some way out. Prince Ananga (i.e., Mahāvīra himself in one of his earlier lives) took this responsibility on himself. He picked up a dead body of a woman, claiming her to be his wife, and behaved exactly like Sundarī. So they had a common cause and some understanding between them. At last Ananga managed to throw both the dead bodies in a well, and told Sundarī that her husband, as feared by them, eloped with his wife. So she was brought round to her senses (§§ 349-54).

Sundarī, in due course, was born as Mānabhaṭa, alias Śaktibhaṭa of Ujjainī who inherited the position in the royal Durbar from his grand-father, an eminent Thākura. One day Mānabhaṭa found his seat in the Durbar occupied inadvertently by a Pulinda prince. Vain as he was, he took offence and hit that prince fatally on the chest in spite of the latter's apologetic promise that this would not be repented. He came out successful in the fray that followed. For safety, he left that place along with his father and lived comfortably in a fortified village. One day, during spring-sports, he happened to sing on the swing complimenting a darkish beloved to the offence of his fair wife who felt humiliated and hanged herself, but was rescued by him in time. He tried to convince her of his bonafides, but without success. His vanity surged up, and he left home in sheer disgust. His wife followed him, and she was followed by his parents. To test her fidelity, he threw a big stone in the well and concealed himself behind a tree. Thinking that he jumped into the well, she threw herself there, his mother and father also did likewise. Mānabhaṭa realised that his vanity led to this fatal tragedy of the whole family. He was full of remorse, and, in a penitent mood, started out in search of a preceptor who would purify him. He gathered from a gossip of destitutes in Mathurā that a dip in the Ganges would cleanse him of his sin. But in Kauśāmbī, he heard the futility of such practices, adopted four-

fold Dharma and accepted *dīkṣā* from Dharmanandana (pp 50 1- 56 10) In due course, after following the religious routine, he was born as god (iii) Padmasāra in the Saudharma-kalpa (p 96)

From heaven, the soul of Mānabhata was born as prince (iv) Kuvalayacandra, the son of king Ḍṛdhavarman (who ruled at Vinītā in Madhyadeśa) and queen Priyanguśyāmā who got him through the boon of the Kuladevatā (pp 15 12 f, 21 6 f) God Padmaprabha was born as Sāgaradatta (p 103 6) who accepted renunciation under Dhanadatta and, as a saint, developed clairvoyance he visualised the career of his other colleagues In consultation with god Padmakēśara a plan to enlighten Kuvalayacandra was hatched (p 110 3 f)

One day, prince Kuvalayacandra went out for a ride with his companions, but his horse was possessed by Padmakēśara and he was carried to the Saint (<Sāgaradatta) who had reached the spot where the Lion (<Candasoma) had been dwelling on the eve of its career The Saint enlightened, and prescribed pious life to Kuvalayacandra who, in turn, whispered sacred syllables into the ears of the dying Lion which consequently was born as a god (§§ 194-6, pp 111-12) Kuvalayacandra (as he was given to understand his mission, a part of mutual agreement of the earlier life) travelled on and passed through the Vindhya during the summer By the side of a lake he came across an image of Yakṣa crested with a pearl-statue of Jina He met a Yaksakanyā, Kanakaprabhā (§§ 199-205) who was appointed to worship Jina by a Yakṣa, Ratnasekhara, who was highly benefited in his earlier life by the *namaskāra* offered to Rśabha Jina, and, who, consequently projected himself into this image called Jinasekhara As they parted, Ratnaprabhā gave a coil of medical herb to Kuvalayacandra to guard himself on his journey (p 120 30)

Kuvalayacandra crossed the river Narmada He met in a hermitage Enikā and her attendant Rājakīra (i = Royal Parrot) The latter narrated their biography Enikā was the daughter of king Padma and his queen Sṛīkānta, but was picked up in childhood by her inimical husband of the earlier life and dropped in the forest where she was brought up by a deer She was the sister of king Bhṛgukaccha who attained omniscience Instructed by the Rājakīra she developed Samyaktva On hearing from Kuvalayacandra that he was separated for long from his parents, she sent through Rājakīra the message of his welfare to his parents in Ayodhyā (§§ 207-22)

Kuvalayacandra reached the Sahya mountain and joined a caravan bound for Kāñcīpurī When, on the way, they were attacked by a party of Bhīllas, Dhanavatī, the nervous daughter of the trader, was so bravely sheltered by him that the Bhīlla leader appreciated his valour and challenged him for a duel The Bhīlla chief realized that the prince was more than a match for him, so he suddenly withdrew from the field, and, as a pious follower of Jina, adopted *kāyotsarga*, meditating on *pañca-namaskāra* The prince welcomed him as a co-religionist They became friends The Bhīlla chief took the prince to his *paṭh*, Cīntāmaṇi, and there they lived comfortably and piously The Bhīlla chief was Darpaparigraha, the eldest son of Ratnamukuta (brother of Ḍṛdhavarman) who had become a Kevalin Due to some palace-intrigue Darpaparigraha was driven out almost insane But, in due course, he was made a Bhīlla chief, and

since then he had been residing here. The prince realized that Darpaparigha was his uncle's son. He instructed him in the words of Jina and urged him to adopt good conduct. After the rains were over, Kuvalayacandra travelled to the South, and Darpaparigha soon took to renunciation (§§ 223-41).

Kuvalayacandra reached Vijayāpurī. There he learnt from popular gossip that princess Kuvalayamālā was very beautiful, she had hung in public an incomplete verse, and she would marry him who completed it. When he came to the royal court-yard, he at once hit on the rest of the verse. Just then, the state elephant was running amuck. The prince brought it under control to the dismay of one and all. He recited the complete verse to the satisfaction of princess Kuvalayamālā who garlanded him and chose him as her bridegroom. Mahendrakumāra also was there by that time, and he gave an account of the prince etc. to king Vijaya. Though there was suspense of separation after the first meeting, Kuvalayacandra and Kuvalayamālā exchanged affectionate messages and love-presents, learnt more and more about each other, and at last their wedding was celebrated with great pomp. They had a happy time full of pastimes and enjoyments of various types. Finding an occasion the princes narrated their past lives and requested her to accept Samyaktva which she did (§§ 242-84).

On receiving a letter from Ayodhyā, prince Kuvalayacandra accompanied by his beloved and Mahendrakumāra, started to meet his parents. They had auspicious *śakūnas* on the way. After reaching Sahya, they paid respects to a saint. They learnt from his autobiography that he was enlightened by seeing the paintings of the Samsāra-caakra, wherefore he entered the ascetic order. This made Mahendrakumāra firm in his Samyaktva. The prince met some alchemists on the way and helped them in their task. He reached the outskirts of Ayodhyā. He was lovingly welcomed by his parents, and was soon crowned as heir-apparent, to the joy of the whole town. After a good deal of discussion, the right Dharma was discovered as directed by the Kuladevatā. Putting the prince on the throne, Dṛdhavarman practised religion and his Karmas were nearly destroyed. Kuvalayacandra ruled for many years. God Padmakesara (< Mohadatta) was born as a son to him, and he was named Prithvīśāra. Seeing the memento, he had detachment for worldly life right from the beginning. Both Kuvalayacandra and Kuvalayamālā remembered about their earlier resolve and decided to take to religious life. They happened to meet saint Darpaparigha who told them that it was his Guru that gave *dikṣā* to Dṛdhavarman, and consequently both of them became Antakṛt Kevalins. Inspired by this, Kuvalayacandra, Kuvalayamālā and Mahendra accepted renunciation and practised severe penances. Kuvalayamālā was born in the Saudharmakalpa. Kuvalayacandra was born as (i) a god in the Vaidūrya-vimāna which was reached by the Lion also (§§ 285-336). Then, in the age of Mahāvīra, the soul of Kuvalayacandra came from heaven and was born as (vi) Manirathakumāra who became very much addicted to hunting. Mahāvīra informed his father, Kāñcanaratha, that, though addicted to hunting, he was a *bhaiya* and would attain liberation in that very birth. A deer, once the husband when he was Sundarī in an earlier life, would make him religious-minded. Manirathakumāra soon accepted renunciation. Advised by Mahāvīra, he cultivated fourfold *ārādhana*, became an Antakṛt-kevalin and attained liberation (§§ 339-354, 413).



## [III]

(i) Māyāḍitya, alias Gangāḍitya, was a treacherous merchant from Vārāṇasī. He developed friendship with Sthānu of good nature. Both of them reached Pratiṣṭhāna for business. They earned five-thousand coins each and converted the cash into five jewels for each. They started home, dressed as friars for safety of travelling. Māyāḍitya attempted, more than once, to deceive his companion and deprive him of his share. He pushed him once into a well, but a party of robbers saved him once from that plight, gave him his share of five jewels, and warned him to beware of his treacherous associate whom they had already thrown in a thicket taking all the ten jewels on his person. Sthānu's behaviour was so straight and sincere that Māyāḍitya felt penitent. A dip in the Ganges was prescribed by the village elder as *prāyaścitta*. It was saint Dharmanandana who advised him to seek shelter in the words of Jina, and gave him *dīkṣā* seeing that his Karmas had sufficiently quieted (§§ 110-25). In the next birth, Māyāḍitya was born as (ii) Padmavara in the Saudharma-kalpa (p 96 6). He constructed the Samavasarana of Dharmanātha at which all the colleagues met and decided what they should do to get *samyaktva* (pp 96 27 f, 102 13 f). Thence, in due course, he was born as (iii) Kuvalayamālā, the daughter of king Mahāsena (or Vjayasena) and his queen Bhānumatī of Vjayāpurī in the South, born to them through divine favour (pp 162 f). She developed aversion for men. When, however, Kuvalayacandra overcame the mad elephant in Vjayāpurī and completed the verse hung by her in public, she garlanded him as her bridegroom. Soon she was married to him. She had quite a happy time with him during the period of honey-moon. Reminded of their earlier resolve and receiving due instructions from him, she developed *Samyaktva* and followed Jinadharmā. She left her parents with a heavy heart and accompanied her husband to Ayodhyā. On the way, she shared the adventures and experiences of her beloved. After king Urdhavarman accepted renunciation, she enjoyed the kingdom with her husband for many years. God Padmakṣara was born as a son to them, and became known as prince Prthivīśara. As resolved earlier she took to religious life along with her husband and practised penances. She was reborn as (iv) a god in the Saudharmakalpa. Further that god took birth as (v) Mahāratha, son of king Śrenika (p 269 13 f). As a boy of eight, he entered the Samavasarana of Mahāvīra and sought the explanation of his dream. On hearing his future from Mahāvīra, he took *dīkṣā*, practised *samīhanā-marana* and adopted Kṣapaka-srenī to get liberation (§§ 420 f).

## [IV]

(i) Lobhadeva, alias Dhanadeva, was highly greedy. For earning more wealth, he went to the South and camped with Bhadrasreṣṭhin at Sopāraka. By selling horses in the local market, he earned enormous wealth there. He was given a reception in the Native Traders' club where he heard of still greater profits in distant countries. By prevailing upon Bhadrasreṣṭhin to accompany him, he reached with him Ratnadvīpa where they had huge gains. While returning in a ship, he trickily pushed Bhadrasreṣṭhin into the sea, so that he was no more to share his gains. The latter was reborn as ॥ Rāksasa, and took revenge on

Lobhadeva who floated unconscious to an island the residents of which took out periodically his flesh and blood for alchemical purpose. He was left just a skeleton and was picked up by Bhārunda birds. When he was dropped by them on a lonely spot, somehow he felt remorse for his ingratitude to Bhadrāsreṣṭhin. He wanted to purify his sin. Some mysterious conversation induced him to go to the Ganges to wash his sins. On the way, he paid respects to Dharmanandana under whose religious guidance he accepted *dīkṣā* (§§ 126-140). After a pious death, he was born in the Saudharma-kalpa as (ii) god Padmaprabha (p. 92 9 ff). Thence he was reborn as (iii) Sāgaradatta in a banker's family at Campā. With his self-respect pricked and his vanity tickled, he left home with a resolve to die in flames failing to earn seven crores within a year. He reached Jayaśrī on the southern shore, and worrying about his gains he came across a significant Mālūra tree with wealth beneath it. Guided by an anonymous voice, he took from there a handful of silver coins, won the favour (as well as the daughter) of a local merchant by his skill in salesmanship, and sailed to Yavana-dvīpa where he earned more than seven crores. But while returning, he lost everything due to ship-wreck. He touched alive Candradvīpa where he saved a lonely maiden who was about to hang herself being frustrated in her love. Both of them tried, in a mood of despair, to enter flames which were turned into lotuses. God Padmakesara (< Mohadatta) rebuked him for his cowardly attempt, reminded him of his responsibility, gave him 21 crores of coins, married him to both the girls, and reached him to Campā. In due course, Sāgaradatta accepted *dīkṣā* under Dhanadatta, and became a great Saint endowed with clairvoyance. He remembered his earlier colleagues and the mutual agreement. He went to the place where the Lion was staying. Through Padmakesara, who possessed the horse, Kuvalayacandra was brought there and enlightened by showing the jewels which were to serve as a memento (§§ 185-95). The saint Sāgaradatta was reborn in the Vaidūrya-vimāna as (iv) a god (p. 216-17 f). Thence he took birth as (v) Vajragupta at Rsabhapura (§§ 378 f). When the town was being regularly robbed by a mysterious robber, Vajragupta openly resolved to burn himself in flames, in case he failed to spot the robber within a week. Six days passed without any success. At the risk of his life, he invoked the grace of a Vetāla. He found out the place of the robber, and, through the aid of Campakamālā who was once betrothed to him but was kidnapped by the robber, he successfully finished him. He stayed in that cellar enjoying various pleasures in the company of his beloved for twelve years. For seven mornings continuously, he heard an anonymous voice (that of the souls of Māyāditya and Candasoma in heaven) exhorting him to follow the path of true religion by meeting a Sarvajña. At Kākandī he went to the Samavasarana of Mahāvīra who enlightened him on his antecedents and duties. He accepted *dīkṣā*, so also his beloved (§ 394). After practising *samlehanā-marana*, he became an Antakṛt-kevalin and thus attained liberation (§ 415).

## [V]

King Kosala gave capital punishment to his son Tosala for violating the chastity of Suvarnadevī who was separated for long from her husband and

consequently loved Tosala intensely. The minister in charge of beheading Tosala allowed him to go 'coifree' provided he disappeared to an unknown destiny. Accordingly Tosala ran to Pātaliputra, and started serving under king Jayavarman as a common man. Suvarnadevī, who was carrying believed that Tosala was beheaded, and in sheer humiliation she ran away from the town and joined a caravan bound for Pataliputra. Due to physical disability, she lagged behind, and one night she delivered twins, a boy and a girl, though in despair, she wanted to live now for them. When she went out for a wash, the garment in which the two kids were folded and tied was picked up by a hungry tigress. The girl was dropped on the road, later picked up by a messenger of king Jayavarman, and was nourished, at Pātaliputra, by his wife who named her Vanadatta. Sabarasimha, attached to Jayavarman while out for hunting, picked up that boy who too grew in Pataliputra as Vyāghradatta, alias (vi) Mohadatta. In due course, Suvarnadevī also reached Pātaliputra and happened to serve as a nurse to Vanadattā, not in any way recognising her.

During spring, Mohadatta and Vanadattā saw each other at a festivity, and felt passionately attracted mutually, the separation was unbearable to Vanadatta. Later, Tosala saw Vanadattā (escorted by Suvarnadevī who did not recognise him nor did he mark her), was full of passion for her, and rushed for her hand at the point of sword. There was a great commotion in the garden. Mohadatta came on the scene, and in a duel finished Tosala on the spot. As he started love sports with Vanadattā, a voice announced that it was unworthy of him to enjoy his sister, in the presence of his mother, and that too after killing his father. It was the voice of a monk in the vicinity who explained all the relations. Mohadatta felt remorse for his ignorance and wanted to expiate for his sin. He came later to Dhurmanandana, and, with his *moha* sufficiently quieted, accepted *dīkṣā* (§§ 141-54). After an equanimous death, he was born as god Padmīśvara in the Saudharmakalpa (p. 96-8-9). At that time, he dissuaded Sagaradatta from entering flames (p. 109). Later he conferred with saint Sagaradatta (p. 110) possessed the horse of Kuvalayacandra, and thus brought about the meeting of the three (i.e., the Lion, Kuvalayacandra and himself). Thence he was born as prince (iii) Pṛthvisāra, the son of Kuvalayacandra and Kuvalayamālā. Right from the beginning he had no attachment for the world, and he took the reins of the government much against his will (§ 330). Later, he put his son Manorathaditya on the throne, practised asceticism, and joined his colleagues as a (iv) god in the Saudharma-kalpa (§ 335). Thence he was reborn as prince (v) Kamagajendra at Arunābha. He was highly passionate. His loving wife was Priyāmatī. Once he fell in love with a lovely girl from a merchant's family, his wife secured her for him in marriage, and took a promise from him that he would share all his experiences with her. Later, he wanted to marry a princess from Avantī. While he was going thither, he was carried away by a couple of Vidyādhara maidens saying that princess Bindumati, who had heard about him, was pining for him in separation. When he reached there she was dead, the two maidens burnt her body, and they also entered the flames. He too wanted to follow them, but changed his mind, hearing the conversation of a Vidyādhara couple. As he entered a lake for funeral offerings,

he found himself transported to Aparavideha where he had strange surroundings and paid respects to Sīmandharasvāmin from whom he learnt his antecedents. Mahāvīra explained to him that because of his high passion, the Vidyādhara maidens played a trick on him. Kāmagajendra realized the vanity of worldly infatuation and accepted *dīksā*. When his end was near, he accepted *saṃlehaṇā*, became Antakṛt-kevalin and thus attained Liberation.

These five souls, with their respective passions somewhat quieted, met each other in the presence of Dharmanandana. There they took *dīksā* and were mutually attached. Candasoṃa was requested by others to bestow *saṃyaktva*, if circumstances permitted (§ 170). Lobhadeva was born in the Saudharma-kalpa where others also followed in their subsequent births. It was Padmasāra who constructed the *saṃavasaraṇa* of Dharmanātha. There they learnt from that omniscient Teacher (§ 184) that they were Bhavyas, that they would attain Liberation in the fourth Bhava thereafter, and what would be their subsequent births. Realizing the difficulty of developing *saṃyaktva* under the circumstances, they requested Padmasesara to do his best. For memory clue they prepared their counterparts in precious stones and buried them in the forest where the Lion was to be born, marking the spot with a stone (§ 184).

Sāgarādatta, as a clairvoyant saint, could visualize his colleagues in the third birth. He went to the spot where the Lion was dwelling, he conferred with Padmasesara (§ 194) who brought there Kuvalayacandra who helped the Lion to die piously. In due course, in the next birth, they were contemporaries in heaven (p. 216). They repeated their earlier resolve, and agreed that any one who had superior knowledge should enlighten the rest. Then in their last birth, they were (respectively) born as Svayambhūdeva, Manirathakumāra, Kāmagajendra, Mahāratha and Vajragupta. They were contemporaries of Mahāvīra, and gathered together in his *Samavasaraṇa*. They took *dīksā* and attained Liberation in due course.

### 3 JAINA DISCOURSES IN THE KUALAYAMĀLA

Jainism is called Ethical Realism, and this brings out its salient traits to the fore. The theory of rebirth, the Karma theory which automatically operates, moral responsibility of the individual and allied doctrines were the characteristics of Śramanic culture, and they are all inherited in Jainism. The Jaina Karma doctrine is most uncompromising and undiluted: every one is responsible for, and can never escape without reaping the consequences of his Karma. The soul is subjected to a sort of vibration operating through mind, speech and body as a result of which it incurs material Karmic bondage. Thus the Jaina teachers, therefore, have evolved philosophy of conduct and pattern of behaviour uninfluenced by any reliance on Supernatural intervention or guidance. First, the individual is made highly self-reliant, and the Teacher leaves no opportunity to put him on the right track of religion. The erring soul is shown the correct path through religious instruction. Secondly, the *Kuvalayamāla* is primarily a *dharma-kathā*, if it is called, and has become, *saṃkīrtana kathā*, it is because the author has incidentally added contexts and topics of *artha* and *kāma*, and even those, in the long run, are conducive to the practice of Dharma. In this pattern

of narration, the various facets of *dharma kathā* are as well included. Thirdly, the very objective of the tale is to illustrate the effects of morbid temper, i.e., of *krodha*, *māna*, *māyā*, *lobha* and *moha* under the sway of which are acting the chief characters in this story. If they are to be brought on the right track, religious instruction is the most effective remedy. Lastly, moral instruction is the chief aim of the author, and the entire tale is narrated in such a manner that the erring man and woman should learn the pattern of good behaviour by seeing and hearing what is happening to the characters under various circumstances. The Sramanic teacher is an adept in this art. The result is that the *Kuvalayamālā* has become a huge repository of religious discourses put in the mouth of religious Dignitaries, and the element of story will not suffer much, even if these are excluded from the narration. All such discourses may be put together here to see what a vast range of Jaina dogmatics is covered by Uddyotana. First the pages and lines are noted, and against them are enumerated the topics under broad heads.

- 35 30 f The major types of *himsā* and the reasons or pretexts with which they are committed
- 36 14 f Hells, the tortures etc. therein
- 39 1 f The sub-human births (according to the number of Indriyas) and the miseries etc. therein
- 40 13 f Human birth, its causes, grades, miseries etc.
- 42 29 f Gods, their anxieties etc.
- 44 15 f A discourse on *krodha*, *māna*, *māyā*, *lobha* and *moha*, and their fourfold gradation (*anantānubandhi* etc.) with illustrations
- 90 8 f An explanation of *abhaya*, *kāla bhaya* and *bhaya*
- 92 12 f A conventional description of [Saudharma] Kalpa and [Padma-] Vimāna, the birth of a *jīva* there, the local environments etc.
- 95 12 f Some details of *pīṣā*, see also 132 27 f
- 95 24 f Five Parameṣṭhins and the duties of laymen and monks
- 96 28 f Details of the *saṃvāsaraṇa*, See also 217 21 f
- 97 27 f A discourse on *Jīva*, its nature, its relation with Karman, its migration through various births and its liberation
- 142-21 f A discussion about Dharma, its practice and its objective
- 177 28 f A graphic glorification of *saṃyaktva*
- 185 22 f A detailed picture of hellish, human and divine beings, their acts and consequences
- 192 27 f Symbolically spiritual interpretation of various vocations etc.
- 201 33 f A succinct exposition of the fundamentals of Dharma
- 209 18 f Rarity of religious enlightenment in human birth, explained by *yuga-samlā drṣṭānta*
- 217 27 f Discourse on twofold Dharma
- 219 9 f A discourse on five *maḥāvratas* and the attendant *bhāvanās*
- 227 19 f An exposition of twelve *anuprekṣās*
- 230 5 f A *saṃyag-drṣṭi* and his traits
- 20 f Elaboration of the types of Karmas and their consequences
- 242 1 f An exposition of *udaya*, *kṣaya*, *kṣayopasama* of the *Jīvānāvasthā*

- nīya and other Karmas with reference to *dravya*, *ksetra*, *kāla*, *bhava* and *bhāva*
- 243 13 f A contrasted picture of the conditions in the Aparavideha-and Bharata-ksetra
- 245 6 f An exposition of the *Leśyā* doctrine, typically illustrated by the *leśyāvṛkṣa*, how the same act can incur different quantity of sin according to the temperamental state
- 253 18 f Through the medium of a divine voice, a few religious discourses on the following topics are presented
- i) One's benefit in the next world has to be ever remembered  
ii) *virati* or detachment is necessary even in the midst of pleasures iii) The practice of Dharma leads to Punya which brings pleasures, so Dharma is important iv) Dharma alone, and not the lures of *Indriyas*, can save one from the pangs in hell v) One thirst quenched leads to another, and there is nothing like satisfaction in this *Samsāra* vi) One should get rid of the infatuation for pleasures recollecting the manifold tortures, ailments, humiliations and sufferings of the past vii) The pleasures of sense-organs are fatal in their consequences, so one should be circumspect with restraint on mind, speech and body
- 261 8 f A discourse on the causes which lead to life in hell
- 269 23 f A doctrinal exposition of the fourfold *ārādhana*, namely *jñāna*, *darsana*, *carana* and *virya*
- 271 1 f A discourse on *sāmāyika*
- 272 7 f An exposition of what may be called in general *pratīkramana*
- 273 25 f Explanation of the two types of Death, namely, *pandita* and *bāla-marana*
- 277 7 f Here is an elaborate salutation to Arhat, Siddha, Ācārya, Upadhyāya and Sarvasādhu, and a good many details about whom are recorded
- 279 26 f Details about a soul's ascent on the *kaṣapaka-streṇi*

All this shows that the author has snatched every opportunity to introduce Jaina dogmatical details to make his tale worthy of the name of Dharmakathā. The structure of the narrative would remain intact in most of the cases even if these contexts are skipped over. There are, besides, casual references to Jaina ideas here and there. A Jaina monk, who has pulled out his hair on the head wears white garments and has a bunch of feathers (*piccha*), ■ distinguished from Tāpasa and Tridandin and considered to be honoured in view of his ascetic emblem. He blesses *dharma-lābha* (185), and some details about his entry into the order and equipments are available (194-19). The *Pañcanamaskāra* is a shelter and has great miraculous potency in adversity (137), and the *karna jāpa* (uttering of the *pañca namaskāra* in the year) given even to an animal leads it to a better future birth (111-32). The way in which one takes to a asceticism and becomes ■ *pratīyeka buddha* is interesting (141-1-5, 142-17 f). The idea of

*sādhiarnuka-vātsalyatva* (116 23, 137 20) clearly indicates that Jaina religion was not a theoretical philosophy, but a way of living tending to community life. A *cārana-śramana* is gifted with certain miraculous powers; he has no *gaccha-parigraha*, and he does not initiate others into the order. (80 17 f) The Jaina Tīrthakaras and saints are introduced here and there more than once. The saints staying in the forest have an atmosphere of peace and amity around them, and their routine of living is also interesting (28 22, 34)

#### 4 RELIGIOUS TOUCHES IN THE KUALAYAMĀLĀ

Besides the insertion of Jaina dogmatical details, there are contexts in the *Kualayamālā* in which the author either criticises the views of other creeds or casually refers to them whereby we get a good glimpse of the contemporary religious ideas

According to the *Lokaśāstra*, or scriptures current among the people, a son is necessary for the parents to reach better worlds and to satisfy the ancestors, so, for securing an issue (13 5 f) various cults were current. Flesh from one's body, dripping with blood, was offered as oblation in front of *Īsvara*, one's head was offered to *Kātyāyanī* who is stepping on a buffalo felled with *Trisūla*, human flesh was sold on the burial ground, *guggula* resin was burnt on the head as an act of devotion, *Bhūtas*, gods and *Mātr̥s* were pleased with blood, and prayers were offered to *Indra*. These are all risky practices (§ 32). Advised by wise ministers, king *Ḍṛdhavarman* offers prayers, after due rituals (§ 34), to *Rājalakṣmī* (addressed by various names 14 16) and urges her to grant him audience within three days, otherwise he would offer his head. This *Rājalakṣmī* is the spouse of ancient kings like *Bharata*, *Sagara*, *Mādhava*, *Nala*, *Nahusa*, *Māmdhātṛ*, *Dilīpa* and others, and after a little joke with her, the king gets the promise of a son from the *Kuladevatā*. Once prince *Candragupta* passes through a fatal test and satisfies a *Vetala* (§ 379) from whom he gets the required details about a robber who could not be spotted by the city guards. The deities, the author tells us, are twofold *śarāga* and *virāga* (§ 395), and for worldly ends, the credulous people worship the latter of different names *Govinda*, *Skanda*, *Rudra*, *Vyantara*, *Gaṇādhīpa*, *Durgā*, *Yakṣa*, *Rākṣasa*, *Bhūta*, *Pisāca*, *Kinnara*, *Kimpurusa*, *Gandharva*, *Mahoraga*, *Naga*, astral bodies, natural phenomena etc. Sailors in difficulty offer prayers and make propitiative promises to different deities (68 17 f). A lady about to commit suicide appeals for grace to *Lokapālas* (53 6). *Yakṣa* worship is referred to, and there were *Yakṣa* statues with *Jinas* on their heads.

There is a substantial section (§ 322) in which the author reviews various tenets and practices of different religious schools rather than religious systems as a whole, and those too — contradistinguished from the Jaina ones. It is quite likely that these views are picked up and stated with the object of showing them to be contradictory and not acceptable to Jainism. Taking them seriatim, some of the systems reviewed are Buddhism, Tridandīn, Samkhya, Upanisadic, Vedic sacrifice, Vānaprastha creed, gifts to Brāhmana, the alleged Advaita creed, extreme Bhakti cult, self-immolation or torture for divine propitiation, Digging of wells, etc., washing sins in the holy Ganges etc., Cāturyarṇya-dharma,

erecing earthen deity etc, extravagant Dhyāna, Vamāyika creed, Cārvaṇa view, gift of cows etc to Brāhmana, Karuṇā-dharma, killing of harmful beings, the Pandarabhikṣu's view, Fatalism, Īśvara as the guiding spirit, extreme Jñānamarga etc. As against these the Dharma consisting of Five Vows is said to be acceptable.

A severe attack is levelled against the Brahmanic prescription of Prāyaścitta which is backed by great saints like Manu, Vyāsa, Vālmīka, and Mārkaṇḍeya, which has the sanction of Bhārata, Purāṇa and the *Gītā*, and which consists in giving one's all possessions to Brahmins, in wandering a-begging, cleanly shaven and in bathing and offering oblations at holy places like Gangā (—dvāra?), Bhadrēśvara, Vīrabhadra, Someśvara, Prabhāsa, Puskara etc (§§ 94, 107). As against this, the Śramanic prescription is different and consists of repentance, mental purification and penance in a proper perspective of religious virtues (49 14 f, 55 24 f, 90 21 f).

Some interesting sidelight is available on the temples and holy places (p 82) the former dedicated to Rudra, Jina, Buddha, Kottajā (Durgā?), Sanmukha etc, and the latter, such as the sacrificial enclosures, Brahmanic schools, residences of Kapālikas and lodges in which the *Bhagavadgītā* was recited. In the evening, Brahmanic houses resounded with Gāyatrī-japa. Elsewhere there is a nice glimpse of the Mathas or colleges for higher learning where students from different parts of India (150 20) flocked and were trained in handling weapons and in various fine arts, crafts and miracles (151 6 f). There were held classes (*vakkhāna-maṇḍalī*) as well in advanced branches of learning such as grammar, Buddhism, Sāmkhya, Vaiśeṣika, Mīmāṃsā, Naiyāyika, Jainism and Lokayata. The characteristic topics of which are enumerated (§ 244). The description of the students is quite typical, and some of them mastered Vedic recitation (151 12 f).

## 5 DIFFERENT LORES, ETC

The author makes a distinction between 72 *kalās* and 64 *vyākhyānas* (15 11 f). Among the miraculous lores *prajñāpti* and *mahāśābārī-vidyās* are mentioned (236 22, 132 3, 133 5). The prince Kuvalayacandra knows *dhātuvāda* or alchemy, turning baser metal into gold, and he comes across a group of people who are attempting that experiment, but without success. Their activities are described, and we get a good sketch of what is done in this process (§ 311 f). The text *Jonipāhuḍa* is said to be the source of this Vidyā (196 32, 197 6 & 19). The *Lakṣaṇaśāstra* is elaborated more than once (116 9 f, 129 3 f) a branch of it is called *sāmudra* (129 3). There is mentioned a lore of detecting treasure (*khaṇḍavāda*) from the plant above, some characteristics of the latter are described as if some source is being quoted (§ 187, 104 23 f). There is a prince highly skilled in the art of painting, and he has painted an elaborate scroll of the Samsāra-cakra (185 18 f). There are repeated references to belief in astrology, and an astrologer is consulted on various occasions (§§ 47, 273). There is a good discourse on *rāśi-phala* (§§ 48-9), giving the traits and longevity of a child born on a particular *rāśi*, on the authority of Vamgāla-risī may be that the name of his treatise was Vamgāla-jāyaga (20 2, 3, 24). The prince explains why one should not eat food or drink water or even bathe immediately



after one is over exerted and is hungry and thirsty, and he refers to Āusattha in this context (114 23 f) The author has his own ideas about the digestive process inside (228 11 f), and in one context, he describes graphically the predelivery signs (76 1 f) Horse riding was quite necessary for princes. Possibly using some manual on Aśvaśāstra, the author enumerates eighteen breeds of horses (23 20-1), and he gives details about some of them with reference to their varna and lāñchana (§56) Here and there, we have dreams and their symbolic interpretations (§41, 269 7 f) The Nimitta-jñāna, which is a branch of Srutajñāna, is potent enough to indicate *śubha* and *aśubha* of the past, present and future, and it is illustrated in details (§412) Besides the reference to Bhūrjapatra which was used for writing (the script being *avara-lipi*) a love-letter (160 13 f) there is a graphic and detailed description (a bit dignified) of a palm-leaf Ms written in Brāhmī lipi (201 28 f)

## 6 SOCIO-CULTURAL GLIMPSES

The *Kūvalayamālā* bristles with striking social and cultural touches of great interest The author draws his chief characters from the different well-known layers of the society By birth Candasoma was a Brahmin, Manabhata, a Ksatriya, Māyāditya a Vaiśya, Lobhadeva, a Śūdra, and Mohadatta, a prince The pilgrimage to Gangā and other holy Tīrthas was prescribed by the priest as a *prāyaścitta* against various sins (48 f, 63 f, 72 f), though not approved of by the author A typical Tīrtha-yātrika is described with reference to his dress and equipments (58 1 f, see also 48 24 f) A famine or draught of twelve years often led people to migrate for food and prosperity (§202) The author supplies a list of respectable ways of earning wealth (57 22 f, also 191 1 f) and also of benevolent channels of spending it (65 8 f) Though Benares had many good and bad openings for earning wealth (57 16 f), it was Dakṣināpatha, with Pratiśthāna as an important town therein, that was looked upon as a prosperous territory by the traders (57 27 f) whose preparations for a trade trip and onward travel from camp to camp (65 13 f, 135 21 f, 198 23 f) are noteworthy We get a good sketch of the preparation of a traders' fleet, the rituals are interesting, and the various items in the boat deserve special attention (67 1 f) Often the trade routes pass through perilous forests (118) In the vicinity of Sahya mountain, there were Pallis of Bhūllas who often robbed the caravans (135 27 f) Their Pallis (for instance the Cātāmanī, p 139) seem to be pretty prosperous *samruddhas* (§227) The Bhūllas are Mlecchas, but now and then, despite their wild habits (112 21 f) in contrast to the respectable, they too have their code of behaviour (146 13-7) Traders had their clubs, and the custom at such a club in Soppārāya (i.e., Soparā, near Bombay) was that the foreign traders narrated their experience and adventures and were honoured there with Gandha, Tambūla and Mālya (65 22 f) These traders exchanged their information as to what commodities were available in different places and where they could be sold with greater profit Horses were sold in Kosala in return for elephants, betel nuts were exported to Uttarāpatha in exchange for horses, and pearls were exported to eastern country (*pūrva deśa*) in exchange for Camaras Conchs were available in Dvārakā From the Barbara kūla

tusks and pearls were brought in exchange for clothes Palāśa flowers could fetch gold in Suvarṇa-dvīpa Buffaloes and cows fetched *netra-paṭṭa* in Cīna and Mahācīna Neem leaves could buy jewels in Ratnadvīpa Men were in great demand in the kingdom of women etc Some of these details cannot be accepted on their face value, they may be just exaggeration (§ 129) In the busy market places, men from different parts of the country came and had conversations in different languages (§ 246) which are interesting specimens of contemporary spoken idioms as the author could catch them Their business conversations are quite lively and give some ideas about weights and measures (153 16 f) Greedy merchants took risks of travelling on land and by sea of the dangers of which they were quite aware (65 15 f, 66 6 f) Now and then there were ship-wrecks (§ 166) Traders went on long journeys, sometime for more than twelve years, leaving their young wives behind (74 12 f) Various good and bad omens were attended to while going on a journey (for the preparation etc see § 285), and they are explained in short (§ 289)

The birth of a prince and the subsequent activities and festivities are elaborated in a stylistic manner (§§ 44-46) Likewise, the wedding is described in all the details the preliminaries of the marriage, the wedding function along with the rituals and concluding rites, the bed ceremony, the couple enjoying the sea-sight from the palace-terrace and various pastimes such as *prahelikā* etc (§§ 273-80) A good description of the coronation of Yuvarāja is available (200 8 f) There is a scene of the royal *ūpāna-bhūmī* at which various sweet drinks are served (§ 50)

Very interesting are the gossips of the village ladies bringing water and of the boys in residential schools (149 30 f, 151 18 f) The parade of conveyances (§ 57) in the royal courtyard and the scene of the Jayavāraṇa running amuck (§ 248) reflect events in the contemporary capitals

Playing on the swing was an important sport of the spring (51 f) during which was celebrated Madanamahotsava, giving an occasion for youths to meet in the festive garden (77 f, see the reference to *madana-trayodaśī* in line 15) During the autumn, parties of dancers, actors etc moved from village to village, and how a programme was enacted at a village is graphically described (46 5 f) There was a festival on the day of the Sarat-paurṇimā (103 32) While describing the scenes and activities in the city, late in the evening, the author presents a picturesque sketch of the movements of the Kāminī (§§ 156-58) There may be some exaggeration, still there are available some glimpses of the fashionable and luxury-loving section of the society Festivities like the Indramahā, Mahānavamī, Dipāvalī and Baladevotsava appear to follow in succession after the rainy season (148 11 f)

There is a pretty good number of beliefs reflected in the *Kuvalayanāla* here and there Blood and flesh were taken from a living body and used for alchemical purpose (69-24 f) A robber possessed a miraculous sword and a pill, the latter being always placed by him in his own mouth (251 25, 253 18) More than once, a miraculous movement, jumping up like a flash of lightning (*vijukkhuttam karamam*) is mentioned (73 24, 87 13)

## 7 COURT, TERRITORIAL DIVISIONS AND GEOGRAPHICAL BACKGROUND

King Drdhavarman possesses quite an imperial dignity (9) His council of ministers consists of eight members Mantrin (like Brhaspati), Mahānarendra, Mahāvīra, Mahāvaidya (like Dhanvantari), Mahābrāhmaṇa (like Caturvadana), Mahākavi (like Vyāsa), Mahāsenāpati (like Sanmukha) and Mahāpurohita (like Śukra) who are compared with their mythological counterparts, if not predecessors (§ 40) There is a scene of the court of Avantivardhana; and therein was observed the court-precedence who is to sit where in the audience hall A Pulinda prince who occupied a higher seat by mistake was hit on the spot by Mānabhata who felt offended because his seat was taken by the former (50) The Yuvarāja appears to enjoy *de facto* powers of the king (213 7 f) The rich encouraged poets with rewards for Subhāsitas (103 19) The references to Magadha, Rājagṛha and king Srenika (contemporary of Mahāvīra) bring us to the historical period (268 9 f)

The territorial (or what might be, in many cases, political) divisions and the geographical details referred to in the *Kuvalayamālā* deserve special attention In the southern half of Jambūdvīpa, which is surrounded by the ocean, there is the Bhāratavarṣa, isolated by the Vantādhyā mountain (7 7 f) the two Deśas, Uttarāpatha and Dakṣiṇāpatha (§ 430) are well-known The town of Takṣaśilā is situated in the Madhyamakhaṇḍa of the Uttarāpatha (§ 127), the river Candrabhāgā flows there and conflows into the ocean (*jalah-darjā*), on its bank there is the famous town Pavvaiyā where ruled Torarāja (§ 430)

To the South of Vantādhyā, in between Gangā and Sindhu, there is the Madhyadeśa, its capital is Vṛitā, the same as Ayodhyā, and it was being ruled by king Drdhavarman (§§ 13-7, 156 26, § 285) Avantjanapada, possibly a part of Mālava deśa, has Ujjainī as its capital (§ 97) Prince Mahendra is the son of the king of Mālava who is not on good terms with Drdhavarman of Ayodhyā (§ 21 f) From Ujjainī there was a highway to Pāṭaliputra (77) Vatsadeśa has its capital in Kauśāmbī, ruled over by Purandaradatta (§§ 67-69) The term Pūrvadeśa is used at times (62 17, 65-31) Dakṣiṇāpatha was looked upon as rich. (104 6 f.), and there the town of Prasthāna was prosperous, affording opportunities for earning wealth (§ 114) Sopāraka was a big emporium for traders who came there from different parts of the country (§§ 128-29) Lāṭa, which has its specialties of dress and *deśa-bhāṣā*, and in which Dhārakā is located (§ 291) is mentioned along with Karnāṭa, Mālava, Mahārāṣṭra, Saurāṣṭra etc. (150 20, 185 8) Among other towns mentioned we may take note of Bhṛgu-laccha (99, 123 etc.), Vārānaśī in the territory of Kāśī (56 21 f), Kośala in Kośala (73 30 f), and Campā located in Dakṣiṇa-madhyama Khaṇḍa (96, 103, 109) Among the Jaina holy places, Sammeda-śikhara and Śātruṅjaya (124 18, 80 18) deserve attention

The author shows some acquaintance with the extreme South of India Candasoma belonged to Ragadā (not a Sanskrit name), a village in the vicinity of Kāñcī, the capital of Kāñcī of Dravidas (45 15 f) Parties of traders used to go to Kāñcīpurī (134 32 f) It is interesting to trace the route of Prince Kuvalayacandra He is flown by the horse from the town of Vṛitā or Ayodhyā

towards the South. He passes through the Vindhya forest (27 28 f) which possesses camps of wild tribes (112 3-25). He crosses the river Narmadā or Revā (§ 206), on the banks of which there is a Mahātavī. Then he comes to the Sahya mountain (134 24-30) in the valley of which he stays with a Bhilla chief in his *palli* (138 11 f). Then he reaches the country of Vijayā-puravarī on the southern coast (149 6 f). Its capital is Vijayā (-nagarī, -puravarī or -purī), quite a prosperous town and situated right on the shore of the ocean the scenes of which could be witnessed from the terrace of the palace in fact, its southern rampart-wall was washed by the waves of the ocean (173 32 f). It is to be distinguished from Jayantī (183 19). Other towns named Jayasrī (104 8), Śrītunga (107 16) and Jayatunga (109 26) are referred to, and they are all located on the southern shore.

The most important question is the identification of this port town Vijayā in the South. Uddyotana may not have personally visited the South, but it is quite likely that he had heard a good bit about it from the mouths of traders going to the South possibly travelling along the Western Coast. In the South of India there are some towns with their names beginning with Vijaya, such as Vijayapura, Vijayanagara, Vijayantī, and some of them pretty ancient. The proposed identification has to fulfil certain conditions it is located on the Western Coast, as it is reached after crossing the Sahyādri, secondly, it is situated right on the sea-shore, and thirdly, its southern wall was washed by the waves of the ocean (173 31). One is inclined to identify it with Vijayadurga in the Ratnagiri District. Very interesting information about it is noted in the Ratnagiri Dt. Gazetteer (p. 379). It was known to the European travellers as the best of the Konkan ports. It is a rocky spot surrounded by sea practically on three sides the river Sukhanadī (as it is locally called) flowing down from Khārepattan almost makes a good lake near the fort, and it is a safe haven for the boats plying along the Western Coast. Though the present structures belong to the Marāṭhū period the port shows a good rocky base which must have been well-known and striking to the travellers along the Western Coast. It was under the rulers of Bijapur (the former Vijayapura). Lately I visited the place and was struck by the coincidental description in the *Kavalayamālā* that the southern wall is washed by the waves of the sea. "A HAMILTON (1710) mentions it as Gheria or Vizendruck, fortified by a strong castle washed by the sea (New Account L. 246). In 1756 Sir W. JAMES, surveying before the English attack, speaks of a very large town betwixt the fort and a hill to the South. The town seems to have been nothing but a large collection of palm leaf huts (Lows' Indian Navy, L. 133). Its great natural advantages make it probable that the mouth of Vaghotan river is one of the oldest coast settlements. There seems reason to suppose that it is Ptolemy's (150) Byzantium, a Greek corruption of Vijayanta (see WEBER in *Ind. Ant.* II 148). Rashid-uddin's (1310) Karoba has been thought to be Gheria (YULE in *Ind. Ant.* III 209)."

About the identification Vijayantī (mentioned in the Kadamba copper plates) and Jayantīpura (of the Vijayanagar grant) there is a difference of opinion. Some take them to be Binavasi, in the South Kanara District, while R. G. BHANDARKAR<sup>1</sup> proposes Vijayadurga. Uddyotana, as noted above, distinguishes

<sup>1</sup> *Early History of the Dekkan* 3rd ed. Calcutta 1928, pp. 73 f.

Jayantī from Vijayā The environments of Vijayā and the route to it from Ayodhyā, as stated by him in the *Kuvalayamālā*, very well suit the present-day Vijayadurga which was included in the Vijayapura territory

## 8 AUTHORS AND WORKS REFERRED TO IN THE KUALAYAMĀLĀ

Uddyotanasūri is an adept in the Kathā branch of literature, and his *Kuvalayamālā* is a veritable gem in it He enumerates various types of Kathās, and styles this work as Samkīrnakathā (§§ 7-9) He is a poet of wide learning, and he is fully acquainted with his predecessors and their works in this field His references to them occur mainly in one paragraph (§ 6), at the beginning of this work

1) Pādalipta (Pāhtṭaya) is the well-known author of the *Taramgavā*, which receives here great compliments He seems to have been taken as a contemporary of Hāla (=Sālāhana) who is mentioned along with him 2) Hāla had a great hold on the village folk, and his Kosa is an inexhaustible thesaurus 3) Chappannaya is not the name of any author like Pādalipta or Hāla, but connotes a group of poets (to which Pādalipta and Hāla also could be assigned) adept in wise sayings, and lately, a *Gāthākośa* attributed to them has been brought to light 4) The *Vaddakahā* (i e., *Bṛhatkathā*) of Guṇādhyā (who is called Kamalāsana) is a veritable mirror for poets and is likened to Sarasvatī 5) Vyāsa and Vālmīka to whom we owe *Bhārata* (see also § 94) and *Rāmāyana* are unsurpassed models 6) Bāna's *Kādambarī* is brilliant with exquisite expressions 7) Vimala (the author of *Paumacariya*) who is Vimalānka is complimented for his lucid Prakṛit 8) Devagupta, a royal saint from the Gupta family (see also § 430) is well known for his *Supuriscariya* 9) Harivarsa, the author of *Harivamsuppatti*, is complimented for his popularity and spotless expression 10) The *Sulocanā* is a well narrated Dharmakathā 11) The royal saint Prabhāṣjana is famous for his *Yasodharacarita* 12) The charming *Varāṅga-* and *Padma carita* are composed by praiseworthy poets, Jādīya (=Jādila) and Ravisena 13) The author of the *Samarāditya-kathā*,<sup>1</sup> (namely, Haribhadra) who is Virahanka, is mentioned as a teacher or Guru (of the author, see also § 430 below) in scriptural instruction 14) Other poets (whose names are not given) known as Abhūmānānka, Parākramānka and Sahasanka are also remembered (§ 6)

In other contexts some other works and authors find mention rather casually A great authority on astrology is Vamgala Rasi, and long quotations possibly from his *Vamgalajāyaga* are given (§§ 48-9) The *Jonpāhuda* (=Yoniprābharta) is a work dealing with the *utpatti* of various Jīvas and about the fusion of metals etc (34-24) It was an authority on alchemy, turning baser metals into gold, and there were adepts in the study of this work (196-32, 197-6, 20) The *Gītā* or *Bhagavad Gītā*, as a text which was recited, is referred to (48-17, 82-33) There is mentioned (56-28) Canakya Śāstra (in plural) this may have the *Arthaśāstra* of Kautilya in view In the light of the context,

<sup>1</sup> I have shown elsewhere (*Bharatīya Vidyā*, Jan 1947, pp 23-4) how Samaramiyanāka Kathā stands for the *Samarācīcāka*

the reference to *Kāmaśāstra* (78.9) has possibly Vatsāyana's work in view. Some symbolic gestures to indicate that one wants to meet the lady in private are noted (73.12, 74.23 f). The *Nītiśāstra* (255.26) must be a Sanskrit text allied to the *Pañcatantra*, a recension of which known as *Tantrākhyāna* is mentioned and quoted in this work (236-7, lines 30 & 1). There is a mention of *Samudra śāstra* dealing with *purusa-laksana* etc., which is too extensive but which is summarised here in one Sanskrit verse (129.3 f), and when asked for, which is propounded in more details in Prākṛit verses subsequently (§ 216). There is a casual reference to *Bhārata-śāstra* (16.23), possibly the *Nāṭyaśāstra* of Bharata. What are looked upon as two parts seem to be mentioned in two works, *Vasudeva-hundi* and *Dhammilla-hundi*, indicated by the plural (281.11).

## 9 LANGUAGES AND DIALECTS USED BY THE AUTHOR

Uddyotanaśūri presents, in this work, quite knowingly a vast range of linguistic material which has a special significance for the study of Middle Indo-Aryan in particular and of Indian Linguistics in general. The author tells us that this work is composed in Prākṛta-bhāṣā and the patterns of description (*īamaya*) are of the *Mahārāstra-deśī* type. In some contexts, just out of curiosity, some passages are composed in Sanskrit by way of quotations, something, i.e., some portions or passages are written in Apabhramśa, and Paisācī-bhāṣā is illustrated (4.11-2). He clearly recognises three literary languages: Prākṛta, Sanskrit and Apabhramśa, and bards reciting in these languages are introduced in the *Āsthana* of King *Drdhavarman* (16.22). By Prākṛta he means the standard Prākṛit dialect, *Māhārāṣṭrī* or *Sauraseni*, so other dialects are Apabhramśa, Paisācī, *Māgadhī*, *Rakṣasī* (*Cūlikā-Paisācī*?) and some admixture of these (175.14). Besides he speaks elsewhere of *Deśa-* or *Deśī-bhāṣās* (281.23), the *Lāṭa deśa* having the same in quite a charming form (185.8). The traders from different territories (*deśaṇīe*) spoke in their various *Deśa-bhāṣās* in the market place, and some eighteen of them the author illustrates by specifying their names (§ 246), and besides he refers to the languages spoken by *Khasa*, *Pārasa* and *Barbara* people (153.12). The languages spoken in the South India were also included among *Deśa bhāṣās* (149.4). The knowledge of *Deśī-bhāṣās* was looked upon as a cultural equipment (128.17). These appear to be territorial spoken forms of speech, as distinguished from the literary languages having cultivated styles of their own.

On the style and structure of Sanskrit, Prākṛit and Apabhramśa, relatively viewed, Uddyotanaśūri has given his observations which are indeed classical and as such are presented here in free rendering. In his opinion, Sanskrit, with its manifold vocabulary, compounds, indeclinables, prepositions, cases and genders, is full of difficulties and dangers like a villain's heart crowded with hundreds of bad thoughts. The association with Prākṛit, like that with the words of good people, is a happy one: it is an ocean of worldly information crowded with the waves of discussions about various arts: it is full of nectar-drops that are oozing out on account of its being churned by great persons, and it is composed with a variety of nice arrangement of words. Apabhramśa is a balanced and pleasing admixture of the waves of pure and impure

Sanskrit and Prākṛit words, it is even (or smooth) as well as uneven (or unsmooth), it flows like a mountain river flooded by fresh rains, and it captivates the mind like the words of a beloved when she is coquettishly angry (§ 138)

Quantitatively the Sanskrit passages are few and mostly metrical. As a rule, they are quotations (*para-vāyaṇa*, 412, as the author puts it). A few observations might be offered on them individually. i) In the discussion about *prāyaścitta*, the five sentences, which are metrical lines (48 18-21), appear to have been taken, perhaps in a mangled form, from some Smṛti works. The sentence *jighāmsantaṃ* etc. is found as the second line at III 20, *Vasisthasmṛti*. ii) The long verse in the *Sardūlavikṛīḍita* metre (103 17-8) is called a *Subhāṣita* by the author himself. It is not found in the centuries of Bhartṛhari. iii) This is a prayer (116 17-9) offered to the first Jina, Rṣabha or Ādinātha Tīrthakara. The author calls it *Dvīpādī Khanda*, meant for singing. iv) This is an *Anuṣṭubh* verse (129 8) giving the gist of the *Samudra Sastra* which is very extensive. v) This is described as *Carcarika* (145 7-8) sung to the accompaniment of dancing and is said to be composed of irrelevant expressions. The verse contains obvious mistakes, though metrically it sounds fairly well. vi) This (152 8) occurs in a jocular context. It is called *Gāthā* by one and *Skandhaka* by the other. It has a traditional ring, and obviously it has a mangled form, combining portions of a verse from the *Pañcatantra* and of another usually found in inscriptions (See Notes). vii) This is a *Śloka* (175 10) to illustrate the distribution of its 32 syllables in a diagram. It glorifies *Jinasasana* and might be an old verse, and there are available similar verses composed by *Ākalanka* and others. Some prose sentences in Sanskrit are also found on this page (see II 4, 23). viii) This is a prayer (198 18-20) to be offered in the blessed morning. Similar *Suprabhata* stotras are current among the Jainas. ix) This is also a morning prayer (214 20) offered to the Jina. It is not unlikely that the author himself composed it. x) This (233 9) is obviously a quotation. xi) This is an important quotation (237 1). The source of this *śloka* is specified as *Tamtakkhāṇa*, i. e., *Tantrākhyāṇa*. The Ms. J has originally *takkhāṇa ja* which, on the margin, is prefixed by *Pamcatam* in a later hand. Including the additional marginal gloss, the reading would be *Pamcatamtakkhāṇa ja*. The reading of P adopted in the text stands for *Tamtakkhāṇa*, i. e., *Tantrākhyāṇa* which was the title of a recension of the present day *Pañcatantra*.<sup>1</sup> HERTZ has noted that the Buddhist version from Nepal was called *Tantrākhyāṇa*. The *Pañcākhyāṇaka* of Purnabhadra is assigned to A. D. 1199. The Ms. J is 116 years older. The verse in question is not traced in the text edited by HERTZ. xii) This sentence in Sanskrit (244 5) is a prose quotation. xiii) This piece (247 7), omitting the word *deva* is a metrical foot repeated in the Sanskrit text as well. The verse given by P (foot note No. 7) looks like a parallel quotation. xiv) The source of this *Anuṣṭubh* verse (255 27) is *Nṛusāstra*. It is not traced in the *Pañcatantra* noted above.

The *Apabhraṃsa* passages, which are scattered practically all over the text but mainly in the first half of it, fall into, or can be grouped into, some types in view of the form or contents.

<sup>1</sup>) See HERTZ. *The Pañcatantra Text of Purnabhadra* HOS, Vol. 12. Intro. p. 20.

The *dohaka* (47 6) sung by the *grāmanafi* is in Apabhramsa, so also the song put in the mouth of the *gūjara pathika* (59 5). Then there are a few such verses which go along with the prose passages in Apabhramsa (6 9, 11, 31 26 f). There is some uncertainty in view of the alternative readings whether 2 28 could be taken as in Apabhramsa: one Ms reads *atthau* but the other *attho*.

In some prose passages, Apabhramsa forms intrude here and there, may be that a few of them were current in the spoken idiom of those days. At 23 9 f, the king is addressing the Asvapati, the chief of the stable, and he uses an Apabhramsa form, the Gen sing in -*ho*. The forms *ghari* at 79 30 and *animittu* at 99 19 etc are stray intruders. Then here and there, some short Apabhramsa sentences like *sā puna kaṣṭya* etc are followed by Prākṛit passages, 7 22, 60 16, etc.

There is a pretty good number of passages which freely use what are looked upon as forms special to Apabhramsa. They are often introduced with a question containing a Prakṛitic synonym of *kīṛṣā*, such as *kerisa*, *kaisa*, etc in the required form, with or without the *k*-suffix. These passages (some of them including a verse or so) are usually descriptions of *durjana* 5 27 f, of *sajjana* 6 15 f, of a horse 23 13 f, of a *samvessa* Ragadā by name 45 17 f, of Avantī and Ujjainī 50 3 f, 11 f, of Kāśī and Vārānaśī 56 21 i, 27 f, of Kōśala and Kosala 72 31 f, 35 f, of a *putti* 112 9-12, 14-19, 21-24, of summer scenes 113 6-8, 10-12, 21-24, of a town struck with famine 117 20 f, of a Vindhyan forest 118 16 f, of Narmadā 121 1 f, of Ujjayanī 124 28 f, of a caravan 134 33 f, of the town Rayanāurī 140 2 f, of the scenes of rainy season 147 24 f, of Vijayāpurī, territory and town 149 6 f, 20 f, etc. Then some other passages, which often go with the above, contain what might be legitimately called Apabhramsa forms. They describe situations or activities with short sentences following in quick succession (beginning with terms like *jā jahm* etc), as at 50 15 f, 82 25 f, 169 13 f, etc.

In order to mark out the Apabhramsa traits all these passages can be studied together. The rules about Apabhramsa, noted by Hemacandra and other grammarians, are often optional, and later grammarians have recognised an admixture of Prākṛit and Apabhramsa to which a name Upanāgara is given by Kramadīśvara and Mārkaṇḍeya. Here many passages are in Prākṛit so far as the vocabulary and even some forms are considered, but they possess striking characteristics of Apabhramsa the presence of which gives them a label as Apabhramsa passages. The Apabhramsa, as Hemacandra presents it, is positively a remodelling of some popular dialect or dialects to the status of a literary language. Such a process must have gone for long in different areas, and all this on the pedestal of Prākṛit itself. This alone explains how Apabhramsa forms could encroach upon literary Prākṛit, a phenomenon which is seen even in the *Paṇinīyama* of Viṃśī who flourished much earlier than Uddyotana. By Uddyotana's time, Apabhramsa as a literary language, much closer to the spoken form of speech than the standardised Prākṛit, was a fact, and that is how it could affect some of the passages. It is perhaps for the first time that we are coming across a large amount of prose which shows Apabhramsa forms. The king uses Apabhramsa forms while addressing an Asvapati, the *grāmanafi* sings



in Apabhramsa, and the Gūjara traveller has his verse in Apabhramsa. This at once indicates the layers of the society in which Apabhramsa was favoured more, and it affected by proximity the literary Prakrit now and then. The broad yet striking grammatical traits of all these passages studied together may be noted here preferably in comparison with the description of Apabhramsa given by Hemacandra in his grammar.

Some liberty of vowel changes is seen in forms like *varau* < *varākah* 69, *puṇi* < *punar* 622, *piyami* for *piḥānu* 112 23, *annu paṇi* < *anṇe punar* 149 15, and *bhādaraya* < *bhaṭṭarakāh* 147 28. The vowel *r* is retained in *trna* 31 12, and a conjunct group with *r* is noticed in a word like *prāna* 47 6 (cf Hema VIII iv 329, 398).

Coming to Declensional forms, Nom sing termination *u* (often with *ḷ* suffix) is seen besides *o* in the case of *a* ending nouns, *dujjanu* 5 27, *jānu* 5 31, *vanu* 149 8, *lohuṃ* 112 23 (cf Hema VIII iv 331-2 also 354). Sometimes the termination in the Nom and Acc is absent, and besides vowel-variation is seen *kāyala ghuya* (for *lākāh ghukāh*) 82 27 (see also 112 10, 15), *naṣamkura-rehura puḥai*, *vāyada halṇa* 147 25 27, *ekka, cciya koḷā mottum* 147 30 (cf Hema VIII iv 344, also 330, especially illustrations). The forms of the Nom pl of neuter nouns ending in *a* of the type *lesaraim, bhavanaim, gāmāim* (besides *gāmāim* 72 31) 31 16 7, 56 22 (see also 112 32 f, 117 21 f) are found in plenty (cf Hema VIII iv 353). The Instr sing forms of *a* ending nouns are of the type *mahallenam saddem* 6 1 (Hema VIII iv 342). The Gen sing forms of *a* ending nouns are of the type *dujjanaho* 6 11, *dentaho* 6 22 etc. The form *mayalum (nriasya)* 5 28 is either a case of vowel-variation or of contamination with *i* ending types, the pl forms are of the type *cilāyahaim* 112 21 (cf Hema VIII iv 338 9, 341). The Loc sing forms of *a* ending nouns show the types *cittae* 6 1, *samsaggi* 6 20, *ghari* 79 30, *gharoyare* 147-26 (cf Hema VIII iv 334). Pronominal forms like *jasu* 47 6, *tahu*, 47 6, *jahim* 31 15, *tahim* 72 35 and *lahim* 121 2, *jāha* 118 18, and *āyaho* 6 2 are found in our passages and have their correspondence in Hemacandra's rules. The *ḷ*-suffix is used here quite in plenty *kadiyau, mahurau* 6 5, *juvahilla* 23-16. Participle forms with the suffix *alla, illa* or *illa* etc are quite interesting *jāyalliya* 6 2, *bharyallau* 6 9, see also 112 11-12, *kaisiyao jāyalliyao* 113 10. Agreement in gender seems to be upset in *pahayau nāyara bālyau* 140 3 (Hema VIII iv 445). The potential participle form type of *māṇyavau* 112 21 is noted by Hemacandra (Ibid 438). In these passages though the vocabulary is the same as in Prakrit, one is struck by the tendency to use Deśī words (112 22) and Dhātvaḍeśas (112 18 etc). Forms like *jaisai, kaisaiya* 5 27, 7 22 are sanctioned by Hemacandra in a special sūtra (VIII iv 403), and *saim* (for *śayam*) 6 4 is found more than once in his illustrations (on sūtra 402). The words like *ghaim* 5 28, *ju, jji* or *jje* (for *eva*) 6 25, 6 56 and *vinna* (= *visanna*) are noted by Hemacandra (VIII iv 420 21, 424). Onomatopoeic *dhātvaḍeśas* used by Uddyotana, such as, *karajara* 5 30, *cadapphada* 5 29, *khamakhama, phuraphura* 23 16, *cilicili, kilikili* 82 27 28, *niaghamagha* 169 27 are perhaps colloquial. These characteristics of the Apabhramsa passages are covered by the rules of Hemacandra. The description of Apabhramsa given by Hemacandra is a bit more pervasive covering many dialects, or local variations,

Uddyotanasūri has illustrated another *bhāṣā*, namely, *Pesayā*, i e., *Paisācī*, as we have it elsewhere and the passages are included in § 139. They have already attracted the attention of earlier scholars like L B GANDHI, A MASTER and F B J KUIPER. The last two have attempted not only a critical constitution of the text based on JP but also discussed grammatical forms and presented a translation in English. *Paisācī* language and literature have been a matter of great scholarly curiosity, investigation and even speculation for one main reason, namely, the *Bṛhatkathā* of Guṇādhyā was written in *Paisācī*.

Then may be studied together three contexts in the *Kuvalayanūlā* in which some conversational passages occur, first (55 15 f), talk of the decrepit-and-destitutes, secondly (63 18 f), prescriptions of the *Grāma mahattaras* for the purification of culprits who have committed the sin of *mutra droha*, and thirdly (151 18 f), the conversation between the boys belonging to a residential school. The grammatical substratum for these passages is literary Apabhramsa (the first passage could be easily styled as Apabhramsa), but there are certain elements in them which give a different tone and flourish to them. The Indian society has all along a two fold current of languages the literary and the spoken. In a way, they were independent but all the while running parallelly with mutual interaction. These three contexts, under study, are a part and parcel of a

A N UPADHYE *Paisāci Language and Literature Annals of the B O R I, XXI, parts I & II, pp 1-37, Poona 1940, in which are included some earlier references. A MASTER, The Mysterious Paisāci, JRAS, 1943, 217 f V RAGHAVAN The original Paisāci Bṛhatkatha, Bharata Kaumudi, Allahabad 1947 pp 575-588, see also his 'Bhoja's Śṛṅgāra prakāśa' (Madras 1963), pp 846ff. Āśada a commentator on the Sarasvatīkanthabharana believed that the Paisāci quotation *panamatha* etc., given by Hemacandra is the *edi namaskara* of the *Bṛhatkatha*, *Bharatiya Vidya* (Hindi) III 1, pp 231. Dr SUKUMAR SEN (*Journal of the O I, XI, 3, pp 193ff*, especially pp 207-8) holds the view that what the Prakrit grammarians call Paisāci was probably the early MIA literary language which after being cultivated by the southern schools of Buddhism later received the name Pali in Ceylon. There is no doubt, and it is accepted, that Pali and Paisāci have much in common, and form perhaps the earlier group.*

Prākṛit text which contains plenty of Apabhraṃśa elements, but they positively verge on what must have been the spoken form of speech. It may be called Middle Indo-Aryan colloquial, or even Mid-Indian colloquial. The orthodox authors, who are brought up in the tradition of conventional court poetry, would not like to admit such conversations, but Uddyotana has done it, and he must be complimented on his having given us such linguistic material which would not have been otherwise available. The growth of Middle Indo-Aryan languages shows many gaps, because the spoken predecessor stages are not preserved and what is found by way of its counterpart in literary strata is only partial and inadequate in linking the continuity of the speech formation. Dr A. MASTER has already studied and offered grammatical notes on these passages. It may not be out of place to look at these passages from the points of view of Sanskrit, Prākṛit (i.e., Māhārāṣṭrī and Saurasēnī) and Apabhraṃśa and observe their constituents with reference to their phonetic make-up, grammatical forms and vocabulary. The alternative readings only show that the passages have suffered changes in copying, because the dialect is not clear-cut as expected, and the forms are often obscure.

The first conversation is set in an orphanage at Mathurā, and the list of the destitutes is quite interesting. The names in the list stand perhaps without terminations as one would use ordinarily while speaking. This is not impossible even in Apabhraṃśa. Besides the Prakṛit forms, the Apabhraṃśa —*u*, Nom. pl. —*im* (with *m* preceding), Gen. pl. —*ham* the form *kahim*, perhaps *je* or *je* (standing for *ji* or *ji* in some cases), the retention *r* in Prayāga, and a word like *kheddu* (Hema VIII. iv 422/9) are easy for detection. The verbal forms *mihellae*, *ruṭhellao* and *jampiellau*, *ekkekḷamāhā* (Gen. pl. agreeing with the preceding nouns ?), *gayāham* (besides *gayāham*, repetition of *so*, and expressions like *kahio vuttantao*, *tena jampiellau*, *kām kajju* etc., add a positive colloquial tone to the passage.

The second context consists of four statements (63 18, 20, 22 and 25, which have perhaps a metrical ring) which are put in the mouth of Grāma mahattaras, the last of whom, however, is a Drāṅga-svamin, *Drāṅga* being a settlement of the Gūjara tribe. The Prākṛit background of these speeches is clear. The Apabhraṃśa traits are seen in forms like *chaum*, *u*-endings, the word *kira* (Hema VIII. iv 419) and forms like *Ganga*, *brolla*, *prāvu* etc. The retention of *r* in a number of conjunct groups, alternative forms like *etu*, *eu* and *ehu*, Sanskrit tendency as in *protu* (= *prokṛtam* ?), *sampratu* (= *sāmpratam*, besides *sampratī*), *bhīrātī* retention of intervocalic *t* (once its softening in *virādu*) etc., may be even dialectal traits (not unknown to Hemacandra) in the different sections of the society. But all these put together do point out to the colloquial format of the speeches uttered by people whose language is not standardised by some or the other grammatical discipline.

The third context is perhaps the most interesting conversation between the inmates of the residential school. They are all grown-up boys and are trained in reciting Veda (*veda pādha mūla buddhi-viṭharā*). Dr A. MASTER has already studied some of the grammatical details. The Prakṛitic basis is obvious. The Apabhraṃśa characteristics like the *u*-endings, Gen. pl. in —*ham*, forms

without terminations (like *ka*, *bhadrārya*), Present 1st p pl in —*hum*, etc. The most striking aspect of these speeches is the sprinkling of Sanskrit pronunciation (*kīdrśam*, sometimes wrongly *sprśa* from *prech*), introduction of Sanskrit words and also forms shaped after the Prākṛitic set up (*varṇu* < *varṇaya*, *yadrśiya*, *parinetavya*, *vismrtu*) and even broken sentences. A form like *paṭhaśi* is quite usual in a variety of Prākṛit called Pālī on account of its use in the Buddhist canon. This colloquial speech is made to smack of Sanskrit learning and skill in metres, quite natural in a Vedic school. An old Sanskrit verse is a bit mangled: and what is put in Sanskrit must have been originally in Prākṛit (*tambola—rāya—rāyam aharam datthūna kāmuniyanassa*). Here and there some Deśī words like *caṣṭa*, *siṅgha* etc., are used. An analysis of any Modern Indo-Aryan speech today will disclose elements more or less on this line. The alternative passage in P and alternative readings show that subsequent readers or copyists might have taken some liberty with the expression. May be that there is some exaggeration and artificiality in imitating the speeches of these boys. But that the author seems to have done his best to reproduce approximately the contemporary colloquial idiom used in an orphanage, by village headmen and by youths studying in a Vedic School, should be accepted as highly probable.

The prince reaches the market place in Vijayāpuri. There he sees country-traders who could be distinguished by their territorial speeches (*deśa bhāṣā-lakkṣṇe*) i.e., dialects and languages (their traditional or conventional number is eighteen) current in different parts of the country. He describes these categories of people, physically and temperamentally, and gives some words or phrases from their speech (p 152, 124f). 1) The Gollas are dark and of harsh words, they enjoy a number of skirmishes or fights and are devoid of modesty (*luppā*), and they utter 'adade'. 2) Those from the Madhyadeśa are adept in state policy and in treaties of peace and war. They are talkative by nature. They speak 'tere mere āu'. 3) Those from Magadha are pot-bellied, ugly and rickety, and yearning for amorous sports. They speak 'ege le'. 4) Those from Antaraveda are reddish (in complexion), with brown eyes. They are actively gossiping about food. They talk sweet using the expressions 'kittu kammo'. 5) The Kīras are characterised by lofty and fat nose and golden complexion, they carry heavy loads, and they speak 'surī pāri'. 6) The Dhakkas lack in courtesy, generosity, manliness, skill and kindness, and they talk 'eham teham'. 7) The Saundhavas are graceful, sweet and tender, they like singing and are homesick, and they utter 'caudaya me'. 8) The Mārukas are crooked, dull and sluggish, they eat more and have their limbs rough and fatty, and they speak 'appāmi tuppāmi'. 9) The Gūrjaras have their limbs nourished with ghee and butter, they are pious and skilled in treaties of peace and war and they speak 'nau re bhallaum'. 10) The Lātas bathe, anoint and comb the hair, and thus make their limbs attractive, they speak thus 'amham kau tumham'. 11) The Malavas are slender and dark, they are irritant, fierce and leading a life of self-respect (or pride) and they speak thus 'bhāya bhami tumhe'. 12) Those from Karnāṭaka are excessively proud, too much given to pleasures, fierce and of fickle temper, and they utter 'adi pāmdī mare'. 13) The Tājikas

cover their bodies with bodice, they like flesh, wine and merriment (love ?), and they speak 'isi kisi misi' 14) Those from Kosala are adept in various arts, proud, irritable, and well-built, and they speak 'jala tala le' 15) Those from Mahārāṣṭra are hardy, lean, dark and enduring, they are proud and quarrelsome, and they speak 'dinnale gahyalle', 16) Those from Āndhra like women and warfare, they are handsome and fierce in eating, and they utter 'aṭi puṭi raṭim'. The prince observed these 18 (really 16) Deśi-bhāṣās and those of Khasa, Parasa and Barbara people. For some observations about these people and their speeches, one has to study the discussions of Dr A. MASTER and the Notes at the end. The indefinite nature of the readings raises some problems which await further investigation.

Any way Uddyotanaśūri is one of those few authors who have shown not only that language insight but also illustrated a number of languages and dialects which, in view of his definite age and locality, are a remarkable document for the study of Indo Āryan in general and Mid-Indian in particular.

### 10 METRICAL FORMS IN THE KUALAYAMĀLĀ

The *Kualayamālā*, as a whole looks apparently like a massive work in Prākṛit prose with a continuous narration uninterrupted by any division like the *ucchavāsa* or *pariccheda* etc. For a big work like this, this is a speciality and even a hindrance in following the complicated threads of the story which not only deals with a number of lives, but also embodies a large number of sub-stories emboxed here and there. The original *Brhatkathā* was possibly divided into Lambhas. The *Vasudevahimā*, which is looked upon as the Jaina prototype of Guṇādhyā's great work, has also suitable Lambhas. The *Kūdambarī* of Bāna is one continuous story, and this looks like a good prototype for our author who is quite acquainted with Bāna and his works. The *Vāsavadattā* of Subandhu does not, somehow, find a place among the works referred to in the *Kualayanālā*. A Kathā, according to Bhāmaha, does not contain Uchchvāsa, and it is to be remembered that the *Kualayanālā* is a (Dharma-) Kathā of the Samkīrṇa type. The *Parangavat* of Padmīpa, there are reasons to believe, was also a continuous narration without any sections. The *Samīraṇīkakahā* of Haribhadra is, however, divided into Bhavas, which serve the purpose of Adhikāras. In a number of Prakṛit and Apabhraṃśa works the division of Paricchedas or Samdhis is rather artificial.<sup>1</sup> Any way this *Kualayamālā* is a prominent example of a continuous composition in Prākṛit. A closer scrutiny shows that it is composed partly in prose and partly in verse both the types get mixed up without any clear-cut restrictions. In view of its poetic qualities and free admixture of prose and verse, it can be called Campū, which style is cultivated by a number of Jaina authors in their religious romances. The verses here come some time to continue the narration, now and then by way of an effective description, often as gnomic, religious or didactic

<sup>1</sup> See the Introduction pp 41 ff., to the *Lilāvatī* edited by A. N. UPADHYE, Singh Jain Series, No. 31, Bombay 1949.

sermons and at times by way of clarificatory elaboration Uddyotanasūri mixes up various stylistic and metrical forms of composition, and he has made a pointed reference to this at the beginning of his work (§ 7). In fact some metrical forms are specified by him, though a few of his expressions are open to different interpretations.

The total number of verses in this work is not less than 4180, the major bulk of which is made up of Gāthās, the predominant Prākṛit metre. Uddyotanasūri has such a remarkable hold on the composition of Gāthā that it comes to him most naturally. The liquidity and smoothness of his Gāthās stand unparalleled, if not unsurpassed. Besides the Gāthā, the metrical forms used by him are listed below alphabetically, and a few observations are added on some of them in the Notes at the end.

*adhikāksarā* 25 30

*anustubh* 129 26, 29, 130 27, 131 11, 152 8, 214 20, 230 12, 237 1

*avalambaka* 94 11

*avaskandhaka* (32/29) 9 9

*carcarī* 4 27 (*dhunayam*)?

*cāru* [10 (5, 5)], 10 7

*chittaka* see also *totaka*, 28 19f, 38 21 f, 144 7

*dandaka* 18 11f (see Notes), 28 11f (*bhujamga*), 68 24, 174 7f (*pracita*)

*dohaka* 47 6 (see Notes), 152 11

*dvipathaka* 47 6 (see Notes), 59 5

*dvipadī* 31 30f, 41 33-4, 78 13f, 84 12f, 84 22f, 95 15f, 116 17, 160 24

(called *duvāṭī-hamdalayam*)

*gātaka* (with four lines, each having 21 mātrās 5, 5, 4, 4, 3) 4 28, 4 31, 5 3, 5 6

*gīti* 14 15, 33 17, 37 9-10, 42 1, 60 17, 61 28, 76 19f (?), 94 23), 120 4, 134 26

*gītikā* (This differs from the *gīti* type. Its third and seventh *caturmātrās* have in fact five mātrās) 2 8 (see the Notes)

*harṇikula* (having thirty mātrās in a line 4 7, 2) 8 29 (see the Notes), 235 16

*indravajrā* 43 18

*jambhettikā* [9(4, 5)], 10 7f

*lalitā* 33 17 (see Notes)

*mātrāsamaka* 18 19

*nārāca* 154 12, see also *pramāṇikā*

*pañcācāmara* 24 20

*pañcapadī* 63 18, 20, 22, 25

*pramāṇikā* 154 12, see also *nārāca*

*saṃkulaka* (6, 4, 4, 2) 14 26, 18 2f, 18 19, 171 18f, 174 14

*śūṇḍulavikṛidita* 103 17

*skandhaka* 152 9 (see Notes)

*sragdharā* 19 13, 19 16, 19 19, 19 22, 19 25, 19 28, 20 5, 20 11, 20 14, 20 17, 20 20, 20 28, 40 9, 44 9

*sumanā* (see *Vṛttajātsamuccaya* III, 1. It has four pādas, each having three *caturmātrās* and a *guru*, thus in all fourteen mātrās) 2 7

*totaka*, see *chittaka*

*udgīti*, see *vigāthā* 26 18

*upagīti* 9 12 (see Notes), 25 16

*ullāla* (with 27 mātras in each foot, with ■ pause after the 15th) 6 11

*vandanaka*, see *samkulaka*

*vigātha*, see *udgīti*

*vipulā* (only a speciality of the *gāthā*) 29 13, 15, 21, 30 18, 22, 31 6, 22, 32 26, 33 6, 21, 42 25 (?), 45 10, 146 21, 161 18, 166 16, 211 25, 238 1

Besides the above, which could be identified more or less with the known types, there remain some unidentified metrical forms 6 9, 6 17, 12 21, 30 27, 31 26, 54 8, 127 11 and 236 12

## 11 THE KUALAYAMĀLĀ INFLUENCED BY EARLIER WORKS

It ■ seen above (pp 76 f) how Uddyotana respectfully refers to ■ number of earlier authors and works. He is widely read, and consequently he has enriched his composition with a vast range of information and ■ variety of contexts many of which are inherited from earlier works consciously or sub consciously.

Uddyotana's reference to the *Taramgavāī* with an adjective *cakḥāya jvala-suhaya* has in view the central idea of that romance which gives the biography of a beautiful nun, Tarangavatī by name, more or less a contemporary of Mahavira. The original work of Padalīpta with plenty of Desī words is no more available, but what we possess today is only a digest in Prākṛit, (*samkhitta*-) *Taramgavāī*, also called *Taramgalolā* in 1642 Prākṛit stanzas<sup>1</sup>. The concluding verse yields no satisfactory meaning the author may be Nemicaṇḍra (or his pupil Jasa or Yasas, in case he is not only copying it for his teacher), the pupil of Virabhadra. Comparing the *Kualayamālā* (*Km*) with the *Taramgalolā* (*T*), it is seen, Uddyotana directly or indirectly owes some contexts to Padalīpta. The motif of *jāti smarana* plays an important rôle in *T* which further illustrates that the law of Karman is inviolable that none escapes the consequences of one's own thoughts, words and acts, and that renunciation is the only panacea against all the ills of Samsara. These items are found in plenty in *Km* as well. Both are *Dharma kathās*, though *Km*, on account of its varied contexts, has assumed the form of *samkīrtana kathā*. Princes and girls from distinguished families are trained in various *Kālās* (*T* 8 17, *Km* 22 1-10). The thoughts of onlookers while Tarangavatī (*T* 15) was passing by the road in a chariot have close resemblance with a similar scene in *Km* (182 4 ff). The religious and cultural background is identical in both *T* and *Km*, and the tendency to introduce religious details is quite patent in both the texts (*T* 83 18 f, *Km* 142 21 f, see Intro pp 68 f). The effects of *purva kṛta karman* are often elaborated (*T* 81 79 f,

<sup>1</sup> E. LEUMANN *Die Nonne Taramgalola* (from Mss.) Translated into German Zeitschrift für Buddhismus III pp 193 ff., 272 ff. München 1921. N. I. PATEL LEUMANN'S German Essay Translated into Gujarati and included as a Supplement in the *Jama Suhṛitya Samādhanaka* II 2 Poona 1924. The Text in Prākṛit is published in the Śrī Nemivijāna Granthamālā No 9, Surat 1944. Though said to be based on five Mss. the text presented ■ far from satisfactory. A critical edition of this beautiful romance ■ an urgent desideratum. Some mature Prākṛit scholar has to undertake ■

*Km* 129 12 etc.) Tarangavatī escaping with her spouse reminds us of Suvarṇa-devā going out with prince Tosala, though the circumstances are somewhat different. A Sabara chief looting the caravan and retiring to his *paṭṭi* is referred to in both the texts, and so also therein figures the deity Katayānī. Relatives dissuading one from taking to renunciation are introduced in both the works. That a woman is not to be taken into confidence is a common idea in both (*T* 54, *Km* § 364). Some striking points of difference in both the works may as well be noted. The *T* is essentially a *mānusi kathā* with a few characters introduced, while *Km* is *divya-mānusi kathā*, and the number of characters is too large to be easily managed. The *T* has a compactness, and its descriptions are so worldly, natural and catching that it is these which appear to have made *T* so memorable. Uddyotana's canvas is vast, and his descriptions are grafted as pieces of style and beauty, at times even in a detachable manner. The geographical background of *Km* is far wider than that in *T*. As the original *T* is no more available, verbal agreements here and there carry no special significance.

Uddyotana refers to the *Kādambarī*<sup>1</sup> of Bāna whose well expressed style is complimented for its grace. He imitates Bana in his descriptions of town etc. loading them with similes and *ślesā*. The description of Vinita in *Km* (§ 14) resembles that of Ujjayanī in *K*. The *prāṭihari* ushering in Sabarāsenāpati in *Km* (§ 20) reminds one of the entry of Candala-lanyaṭā in *K*, and even some expressions are common (See Notes at the end on 9 line 21). Uddyotana's details at *Km* 27 30 f. reminds one of Bana's pattern of description of the Vindhya *kahin* here corresponds to Bana's *kvacit*, and even some expressions are common to both (See Notes on 27 30 f.). The context in *Km* at 127 7 f. resembles the parrot episode in *K*, and there is close agreement in some words as well (See Notes on 123 14).

Uddyotana is Daksinya-cihna just as Vimala is Vimalāṅka, and he has great praise for Vimala's sweet Prakṛit style and clarity of meaning seen in the *Paṇmacariya* (P)<sup>2</sup>. Narration of earlier lives and jāṭismarana are common to both. Sections on Jaina dogmatical topics are found in both. The conventional *sakunas* are common to both (*P* 94 35 f., *Km* 184 10 f.). Different acts lead to different grades of existence (*P* 14, *Km* 185 21 f.). Certain episodes and tales closely resemble in both the works. The context of Kuvalayacandra concealing

<sup>1</sup> P. PETERSON, Bombay 1883, and subsequent Reprints and revised editions. P. M. UPADHYE, Influence of Vimalasuri's *Paṇmacariya* and Bana's *Kadambari* on Uddyotanasuri's *Kuvalayamala*. J. O. I., XVI 4, Baroda 1967. Still there is scope for a more detailed comparative study in this regard.

<sup>2</sup> Edited by H. JACOBI, Bhavnagar 1914. Edited by Muni PUNYAVIHAR. Published in the Prakṛit Text Society, No. 6 Varanasi 1962, with Hindi Translation and an Introduction in English by Dr. V. M. KULKARNI. Lately, a good deal is being written on this work. P. M. UPADHYE, The Sect of Vimalasuri, *Oriental Thought* pp. 17-27, Some Glances of the Society and Culture as Reflected in the PC, *J. of the Um. of Bombay*, XXX 2, pp. 81-105 Bombay 1961, *Paṇmacariya* and *Padmapurāṇa*. *Ibid* XXXI 2, Bombay 1962, Geography Known to the *Paṇmacariya*, pp. 46-51, J. O. R., XIV 1, Baroda 1964, Maxims and Pithy Sayings in the *Paṇmacariya*, *J. of the Um. of Bombay*, XXXII XXXIII 2, pp. 165-76, Bombay 1963. K. R. CHANDRA, New light on the Date of PC, also Sources of the Rāma-Story of PC, J. O. R., XIII 4 pp. 134-47 and XIV 2, pp. 378-86, Baroda 1963 64.



himself in the temple of Rsabha and Kanakaprabhā and party worshipping the Jina (*Km* § 200) very much resembles the one in *P* where Janaka hides himself and Candragatī offers the Pūjā (28 44 f) It is interesting that both Kuvalayacandra and Janaka were flown by a miraculous horse. Certain descriptions in both the works show resemblance and even common ideas and expressions: description of the Vīmāna (*P* 14 89 & *Km* 92 21 f), of *hemanta* (*P* 31 42 f & *Km* 169 19 f), of the forest with a long Dandaka metre (*P* 53 79-80 & *Km* 28 11 f), of battle (*P* 53-107 & *Km* 10 7f rather short etc). Both the authors have much traditional knowledge, more or less common, and onomatopoeic expressions are used by both.

Uddyotana refers to *Jadiya* (=Jadila or Jatila) and his *Varāṅgacarita*<sup>1</sup> which is available in print and is specifically called a *dharma-kathā*. The *Varāṅgacarita* (*V*) and *Kuvalayamālā* (*Km*) have a number of common points. The story in both starts in the metropolis Vinītā. The heroes in both, Varāṅga and Kuvalayacandra, are carried away into wilderness by a horse (though the antecedents of the event are different with them). What Varadatta preaches to Dharmanasena (*V* v-ix) runs quite parallel to what Dharmanandana discourses to Purandaradatta (*Km* §§ 75-84). If Varāṅga inquires about *saṃyaktva* and *mithyātva* (*V* xi), the minister wants to know about the causes etc. of *saṃsāra* (*Km* § 86 f). Both Varāṅga and Purandaradatta (*V* xi, *Km* 91 21-2) accept the vows of a Śrāvaka. Varāṅga as well as Kuvalayacandra (*V* ivx, *Km* 135 27 f) fight the Bhīllas and oblige a merchant. The lamentations of the parents etc. consequent on the prince being carried away by the horse are expressed in similar terms (*V* xv, *Km* 155 21 f). Both the heroes enjoy rich pleasures on their return to the capital. Both *V* and *Km* are basically *dharma kathās* (though the latter has assumed the form of a *saṃkīrṇa kathā*), and as such they are impregnated with Jaina dogmatical discourses and religious sermons. The topics tabulated in the Introductions of both (*V* pp 29 f and *Km* pp 68 f) bear close similarity, and in different contexts also they possess dogmatical details which deserve mutual comparison.

Though there is so much similarity between *V* and *Km*, some striking differences deserve to be noted. Prince Varāṅga reminds us of Rāma both of whom have to leave home on account of the jealousy of a step-mother, and his consequent sufferings are a clear testimony of the law of Karma which the author demonstrates to be supreme. But after all it is the tale of one life only unlike the journey of five souls over a number of births in *Km*. The *V* has a simple thread of the story, while in the *Km* is a highly complicated network in which a number of other episodes are interwoven. If *V* is a *dharma kathā* following the pattern of a *mahākāvya* in Sanskrit, the *Km* is a narrative mosaic of great magnitude, apparently Campū in form, but a veritable *kathā-bandha* or *-prabandha* of the *saṃkīrṇa* type, in Prākṛit, with touches of different dialects given here and there out of curiosity and for popularity.

Uddyotana looks upon Haribhadra as his Guru in Jaina (*saṃaya-saṃaya-sattha*) scriptures as well as in *yukti śāstra* or *pramāṇa-and-Nyāya*. He is aware of

<sup>1</sup> A. N. UPADHYE, *Jaina Samhanandi's Varāṅgacarita*, Maṇikachandra B. Jaina Grantha-mālā, No. 40, Bombay 1938.

extensive contributions of Haribhadra to various branches of learning, and refers to his *Samarāṅgacakahā* specifically. It is necessary, therefore, that the *Samarāṅgacakahā* (*Sk*) of Haribhadra (*H*) and *Kuvalayamālā* (*Km*) of Uddyotana (*U*) are studied side by side. *H* refers to three *kathā-vastus* and four kinds of *kathās* (*Sk* 2-3) with their details. His work is a *dharmā-kathā* with *divya-mānusa-vastu*. *U* presumes all this and gives some further types of *dharmā-kathā*. His *Km* is, however, a *samkīrṇa-dharmā-kathā*.

Rebirth accompanied by consequences of one's own Karmas is the backbone of the tales in both *Sk* and *Km*. If in the *Tarangalolā*, as observed by JACOBI, 'Karma, remembrance of a previous birth and its consequences etc serve to motivate the story, in the *Samarāṅgacakahā* the story serves to illustrate those ideas and to impress the hearer with certain moral principles'. Uddyotana follows Haribhadra in whose *Sk* the idea of retribution underlies the main story and a number of sub-stories. It is the *nidāna*, remunerative hankering, of Agnisarman, through intense hatred, that takes revenge on Gunasena in different births. These two souls pass through nine births: the hereditary revenge manifests through anger (*krodha*), deceit (*māyā*), greed or avarice (*lobha*) etc in different births. If there are two souls, one urged by *nidāna* and the other suffering consequently, in the *Sk*, there are five souls suffering the consequences of *krodha* etc and passing through a series of births, meeting each other here and there till they reach Liberation in *Km*. Both *H* and *U* have not missed any opportunity to stuff their works with sub tales, *drśtāntas*, parallel episodes etc. Both the works are 'evidently intended to illustrate the evil consequences of vices, sins and all transgressions of the Jaina code of morals, and to warn the reader or hearer of it against carelessness in conduct', and in this sense, both are eminently *dharmā-kathās*.

The love presents and the metrical message of *Kuvalayamālā* (*Km* § 259) remind us of those of *Kusumāvahā* (*Sk* 72 and the *dvipadī* verse has some striking common words). Here and there some verses have common expressions: the one under reference (*Sk* 115 1-2 & *Km* 96 1) is possibly an inherited traditional Gāthā. Though in a different context, the idea of *danta-vīṇā* is found in both the works (*Sk* 180 7-8, *Km* 169 21). The descriptions are generally introduced with phrases like *an ya, tam ca kerisaṇi* etc, and those of seasons and scenes are often in a heavy style in both the works (vide *śarad*, *Sk* 195-6, *grīṣma*, *Km* 113 10 f). A context of putting questions with answers concealed in them in a subtle manner is found in both the works (*Sk* 611, *Km* 175 18 f). The *Sk* (616 3 f) has a *gūḍha-cauṭha goṭṭha* which corresponds to what is found at *Km* 176 10 f. Now and then, especially in descriptions, common ideas are found in both the works.

Religious background is the same in *Sk* and *Km*. *H* presents it uniformly in a serious and classical form, but *U* might often do so even in a light vein. The *Samavasaraṇa* is described in both the works (*Sk* 139 f, 644 f, *Km* § 178); and some expressions are inherited from the canon. *Dharma* consisting of *dāna*, *śīla*, *tapas* and *bhāvanā* is mentioned by both (*Sk* 154 9 f, *Km* 32 f). The

<sup>1</sup> H. JACOBI, *Samarāṅgacakahā*, II 1, No 169, Calcutta 1926. References are to pages and lines of this edition.

external characteristics of *samyakṛīa* are given in both the works (*Sk* 48 9, *Km* § 337) If H describes the birth of a god in short (*Sk* 56 7), U gives elaborate details (*Km* §§ 172 f) In *Sk* (488 f) a friend of the earlier birth comes to enlighten and put the other on the right track thus, of course, is the very contract between the five souls whose biographies are narrated in *Km* There is a context of enlightenment by seeing some memento, ear-rings in *Sk* (477 15) but jewel images in *Km* (102 29) Memory of earlier life, often given by a Kevalin, and confusion of relations in the same birth are seen in both the works (*Sk* 476 7 f & *Km* 93 34 f, 79 12) A contemporary Tirthakara in Videha is consulted in *Sk* (473 16 f), so also in *Km* which graphically describes the conditions in that area *Km* (243 13 f) The *dikṣā* ceremony described in *Sk* (181 16 f) deserves to be compared with that in *Km* (208 30 f) and elsewhere What Śikhikumara observes about inescapable Death (*Sk* 186) is very close to what Ratnamukuta has realised in his attempt to save the butterfly from death (*Am* § 230) Religious discourses on the duties of laymen and monks (*Sk* 48 49, *Km* 91 21 f) are usual in both the works

Certain characters, contexts and motifs in *Km* remind the reader of similar ones in *Sk* Mayaditya pushing Sthanu into the well (*Km* 61 21) has his counterpart in Anahaka doing the same for Candrasāra (*Sk* 99) Labhadeva pushing down Bhadra on high seas (*Km* 67 15 f) is something like Dronaka pushing down Viradeva from a juttv (*Sk* 105 the word *nijjuhaga* occurs in both the contexts) A confused treacherous friend Dhanadeva, figures in Amaragupta's tale (*Sk* 104) and resembles Mayaditya (*Km* 58 22 f) Dhana and Sagaradatta are similar characters who want to give *dana* from the wealth earned on personal initiative and not out of ancestral property the idea is expressed almost alike in both the works (*Sk* 195 15 6 see also 409 9 f, *Km* 103 23) Though the contexts are somewhat different, a girl is hanging herself for the sake of her lover (*Sk* 346 12 f, *Km* 53 6 9, 107 10 f) In *Sk* (469 17 f) a monk is made to dance while a monk enacts *rāsa naccana* in *Km* (4 25 f) to enlighten a band of robbers The details of the attack of Sabaras in both the texts have some common words (*Sk* 537 4 f, *Km* 135 27 f) apart from the similarity of the context The idea of a horse carrying the prince into the forest is common to both the texts (*Sk* 671 11 f *Km* § 61)

The religious social and cultural background in *Sk* and *Am* is nearly the same In the details about marriage of a party of merchants preparing for land or sea travel the procession of a prince entering the metropolis etc have much in common both with H and U

Taking an overall view certain areas of difference are striking H is more self confident in narrating his tales that may be the reason why he does not introduce the *sayana durjana* topic, and why he does not make any reference to earlier authors and works His build up and narration of stories have a classical background and training while U is popular in taste and aiming at wider appeal The Gathās of H are metrically perfect but they do not possess the liquidity, smoothness and ring of those of U with whom they have a natural out flow as it were from the mouth of a gifted singer Both H and U are contemporaries The language of H, however, is more learned in its make up and style,

while the expression of U has a popular character, showing forms, vocabulary, expressions and stylistic features drawn from Apabhramśa and Deśī stock. Hari-bhadra shows maturity and serious temper, while U adds a number of contexts in a light tone and even tries to justify their presence in a *dharma-kathā*. The wider and popular appeal of *Km* is further apparent from its marvellous, erotic and jocular touches which are not very much favoured by H. Though U has received lessons in Jainism and Pramāna-Nyāya from H, he outshines his teacher in his liquid Gāthās and catching contexts with which he has embellished his Prabandha.

In many a context in *Km* we find ideas and expressions echoed from the canonical texts, Nirvyūktis, Smṛtis and from classical works like the *Śākuntalam* etc. as indicated in the Notes here and there.

## 12 THE KUVALAYAMĀLĀ-KATHA OF RATNAPRABHĀSŪRI

May be under the impetus given to Sanskrit learning under the Paramāra rulers of Malwa like Muñja and Bhoja and the Chālukya kings of Gujarat like Siddharāja and Kumārāpāla, there was seen an attempt to put into Sanskrit some of the earlier works in Prakṛit and Apabhramśa. For instance, Amṛtagaṇī<sup>1</sup> wrote his *Dharmaparīkṣā* in Sanskrit (A D 1014), and it is obviously based on earlier Prakṛit and Apabhramśa works of the same name composed by Jayarāma and Harisena. Jayarāma's work in Prakṛit is not discovered as yet, but Harisena specifically refers to it. Likewise Amṛtagaṇī's *Pañcasamgraha* and *Ārādhana* are Sanskrit versions of earlier Prakṛit works of those titles. In Gujarat it is found that Pradyumnasūri<sup>2</sup> prepared a Sanskrit digest or epitome, the *Samarādītya-samkṣēpa* (A D 1268) of the *Samarāñcakahā* of Hari-bhadra (c A D 700-777), and amongst his contemporaries and colleagues Munideva epitomised in Sanskrit the *Sāntināthacaritra* (A D 1265) of *Devacandra* who had written it in Prakṛit, so also Ratnaprabha presented in Sanskrit, *Kuvalayamālā-kathā-samkṣēpa* (*Kmk*) a stylistic digest of Uddyotana's *Kuvalayamālā* (*Km*) in Prakṛit. It is interesting to note that both of them had their works corrected by Pradyumnasūri. It is such Sanskrit adaptations that gave a set-back to the study and circulation of earlier Prakṛit works which, in due course, were neglected and some of them even lost into oblivion. Many Mss of them were not prepared, because the thirst for their contents was satisfied by the Sanskrit versions.

The Prakṛit work of Uddyotana and its stylistic Sanskrit digest by Ratnaprabha, both of which are edited here need a comparative study. The *Km* has 13,000 or 10,000 *granthas* according to the Longer or Shorter Recension, but the *granthāgras* of *Kmk* are given differently as 3,804, 3,894 and 3,994 in different Mss. Any way *Kmk* is roughly one-third of the extent of *Km*. The *Km* is one-whole text without any formal divisions of chapters etc., while *Kmk* is divided into four *Prastāvas* the second and fourth are nearly of equal length, the first is almost half of them, and the fourth is a little less than double of them. Both *Km* and *Kmk* are apparently in mixed prose and verse. The structure of

<sup>1</sup> N. PREMI: *Jaina Śaṅkṣa aurā Itihāsa* (Bombay 1956), pp. 275 f., A. N. UPADHYE: Harisena's *Dharmaparīkṣā* in Apabhramśa, *Annals of the II O R I*, XXIII, pp. 592 f.

<sup>2</sup> H. JACOB: *Samarādītya samkṣēpa*, Ahmedabad 1906, *Samarāñcakahā*, II I Calcutta 1926.

the tale is such that it presents inherent difficulties for dividing it properly in different sections

Ratnaprabha compliments the *Km* for its captivating contents. He plainly states how he is composing his *Campū* in Sanskrit based on the earlier Prākṛit work of the saint (Uddyotana), known as Dāksinyacīna (I 9-10). He is quite modest about his poetic abilities (*asūra-īacasā'pī mayā* \*2 34). He is after all summarising for his spiritual benefit (*asyāḥ kathāyāḥ samkṣepah kṛiyate svārtha-siddhaye* I 13b) the tale composed by (Uddyotana-) Sūri, Dāksinyacīna, who received it from Hṛī devatā. In this tale, the importance of acquiring Samyaktva is emphasized, friends discharge their responsibility of mutual co-operation, and the essential objective is the attainment of Nirvāṇa (\*2 27-8).

Uddyotana describes the *Km* as a *dharmakathā* which has assumed the form of a *samkīrṇa kathā* (4 16), because it inherits the characteristics of different Kathās, it uses different metrical forms, it employs different narrative styles, and in it various languages (and dialects) are used (4 5 f). The label *samkīrṇa* is all the more confirmed by the complex threads of the story which covers many lives of five souls, by author's richness of information and proficiency in different lores, by varied situations and descriptions, by manifold episodes and religious didactic exhortations, by parables, sub-tales and conversations depicting different poetic flavours, and by religious elements seen everywhere in this work. Ratnaprabha does not describe his work in these terms, though he inherits some of these contents. However he calls his work a *Campū*. An admixture of prose and verse is the usual definition of a *Campū*. But this blending can be effected even in different ways. It appears that the Prākṛit work, viz., *Km* was intended more for recitation than for a learned man's reading. That explains why some time the verses repeat the ideas from the earlier prose, why more than one piece of description is added in a context, why questions are put and followed by details and descriptions, why conversations are added, and why different languages and dialects are employed. The *Km* is both instructive and entertaining: it is informative enough to attract the intellectual aristocrat, but more than that, it caters to the tastes and sentiments as well of the popular sections of the society. The *Kmk* is essentially a *Campū*, written in a learned style following earlier models in elegant Sanskrit, though the religious teacher in the author is obvious in more than one place.

Ratnaprabha's object is to narrate the tale of *Kuvalayamāla* in an ornate style so characteristic of *Campū* works in Sanskrit: thus every attempt is made to present the structure of the story in its fundamental details, incidentally incorporating the didactic, religious and entertaining touches as concisely as possible. He closely follows the Prākṛit text so far as the narration of the events is concerned, and the matter in both the works can be easily compared paragraph to paragraph.

Descriptions in Apabhraṃsa, conversations (sometimes in Pāṣāṇī and often in colloquial Mid Indian), elaborated details, contexts full of information from various lores and walks of life and long drawn religious sermons are some of the specialities of Uddyotana. But longish descriptions of urban and natural situations, series of similes and strings of *utprekṣās* of *Km* are often passed over

by Ratnaprabha who gives at the most a few adjectives and similes to suit the idiom. The *Km* has a few paragraphs for describing Madhyadeśa and Vinītā (§§ 13-17), some descriptions seem to be put together for stylistic effect, they are detachable partly or wholly, without much loss to the narration, and they are richly embellished with *ślesā* and *parisankhyā*. The *Kmk*, however, has just some sentences rounded with a few verses with *ślesā* (\*3 1-18). Likewise Ratnaprabha gives the description of the river Narmadā in four lines (\*52 36-39), but in *Km* nearly a full page (121) is occupied with what may be called alternative patches of description of a river. Uddyotana's elaborate description of Vijayāpurī (referring to such details as buildings, talks in the street, schools of study, gossips in Boys' hostels, conversation of merchants from different parts of the country, traders' dialogues, a mad elephant running amuck etc., 149 20-154 24) is covered in *Kmk* in half a page (61 13-30). Ratnaprabha has stood the temptation of describing the Saudharma-vimāna (92 12 f & \*39 55), though he has devoted nearly a page for the details of the Samavasaraṇa (\*41). In such descriptions the *Kmk* does inherit some words, ideas, similes etc., but these are well digested and expressed effectively to suit the Sanskrit idiom.

Ratnaprabha's verse-for-verse renderings (for instance, 10 17 & \*4 14) are quite catching. Often Uddyotana heightens curiosity and skilfully pushes the reader into entertaining and interesting contexts, while Ratnaprabha goes on narrating the story in a likable manner (cf. 28 20 f & \*10 7 f). Ratnaprabha effectively summarises the elaborations of *Km* (31 3 ff & \*11 7 f, this being the description of Kausambī). What are series of simple narrative sentences in Prākṛit become, at times, gerundive clauses in the Sanskrit style which is more terse and compressed (for instance, 62 17 f & \*20 26 f). Even in narrative contexts, in some places, the Prākṛit text is closely followed by Ratnaprabha (10 18 & \*4 15, 17 4 f & \*7 23 f, 23 12 & \*9 11 f, 27 28 & \*10 2, 31 1 & \*11 5-6, 51 19 & \*16 3, 63 5 & \*21 2, 77 32 & \*28 15 etc.). In a few cases, even conversational contexts which heighten the effect of narration are closely followed by Ratnaprabha (cf. 10 24 f with \*4 21 f). Some of the catching conversations (53 18 f & 17 1 f), a number of descriptions in Apabhraṃśa (for instance, 8 18 f & \*6 24), talks in Mid-Indian colloquial and Paisācī (for instance, 55 12 f & \*17 31, 71 9 f & \*24 17 f), interesting situations (14 24 & \*6 24 f) and informative details and contexts (16 17 f & \*7 16, 23 21 f & \*9 17 f, 129 4 f & \*55 36 f) of the Prākṛit original are not allowed in *Kmk* to subordinate the narration of the story. Sometimes Ratnaprabha has his independent ideas (17 20 & \*7 28 f, 54 3 & \*17 12 f, 74 18 & \*26 20 f). Though such contexts are rare, they testify to Ratnaprabha's poetic talents and literary training (see also his description of Bhṛgukaccha, \*42 36). He has a classical touch about his descriptions as against the homely and rural affectations of the Prākṛit original (51 32 ff & \*16 9 f). Now and then, he catches the style of short sentences in quick succession so often used in the Prākṛit original (119 10 f & \*52 6). Thus in *Kmk* the story element, the current of narration, neat spicing of expression and embellished ideas are mainly attended to. Ratnaprabha's narration is less distracted by digressions, descriptions, religious details, language puns, jocular contexts, subordinate episodes and poetic flourishes than in *Km*.

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Ratnaprabha compliments the *Km* for its captivating contents. He plainly states how he is composing his *Campū* in Sanskrit based on the earlier *Prākṛit* work of the saint (Uddyotana), known as *Dāksinyacihna* (19-10). He is quite modest about his poetic abilities (*asūra-vacasā'pi mayā* \*2.34). He is after all summarising for his spiritual benefit (*avjāh kathājāh samksepaḥ kriyate sārtha-siddhaye* I 13b) the tale composed by (Uddyotana-) Sūri, *Daksinyacihna*, who received it from *Hrī-devatā*. In this tale, the importance of acquiring *Samyaktva* is emphasized, friends discharge their responsibility of mutual co-operation, and the essential objective is the attainment of *Nirvāna* (\*2.27-8).

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Descriptions in *Apabhraṃsa*, conversations (sometimes in *Paisācī* and often in colloquial *Mid-Indian*), elaborated details, contexts full of information from various lores and walks of life and long drawn religious sermons are some of the specialties of Uddyotana. But longish descriptions of urban and natural situations, series of similes and strings of *utprekṣās* of *Km* are often passed over

by Ratnaprabha who gives at the most a few adjectives and similes to suit the idiom. The *Km* has a few paragraphs for describing Madhyadesa and Vinīta (§§ 13-17), some descriptions seem to be put together for stylistic effect, they are detachable partly or wholly, without much loss to the narration, and they are richly embellished with *ślesā* and *parisamkhyā*. The *Kmk*, however, has just some sentences rounded with a few verses with *ślesā* (\*3-18). Likewise Ratnaprabha gives the description of the river Narmadā in four lines (\*52-36-39), but in *Km* nearly a full page (121) is occupied with what may be called alternative patches of description of a river. Uddyotana's elaborate description of Vijayapurī (referring to such details as buildings, talks in the street, schools of study, gossips in Boys' hostels, conversation of merchants from different parts of the country, traders' dialogues, a mad elephant running amuck etc., 149-20-154-24) is covered in *Kmk* in half a page (61-13-30). Ratnaprabha has stood the temptation of describing the Saudharma-vimāna (92-12 f & \*39-55), though he has devoted nearly a page for the details of the Samavasāraṇa (\*41). In such descriptions the *Kmk* does inherit some words, ideas, similes etc., but these are well digested and expressed effectively to suit the Sanskrit idiom.

Ratnaprabha's verse-for-verse renderings (for instance, 10-17 & \*4-14) are quite catching. Often Uddyotana heightens curiosity and skilfully pushes the reader into entertaining and interesting contexts, while Ratnaprabha goes on narrating the story in a likable manner (cf. 28-20 f & \*10-7 f). Ratnaprabha effectively summarises the elaborations of *Km* (31-3 ff & \*11-7 f, this being the description of Kausāmbī). What are series of simple narrative sentences in Prakrit become, at times, gerundive clauses in the Sanskrit style which is more terse and compressed (for instance, 62-17 f & \*20-26 f). Even in narrative contexts, in some places, the Prakrit text is closely followed by Ratnaprabha (10-18 & \*4-15, 17-4 f & \*7-23 f, 23-12 & \*9-11 f, 27-28 & \*10-2, 31-1 & \*11-5-6, 51-19 & \*16-3, 63-5 & \*21-2, 77-32 & \*28-15 etc.). In a few cases, even conversational contexts which heighten the effect of narration are closely followed by Ratnaprabha (cf. 10-24 f with \*4-21 f). Some of the catching conversations (53-18 f & 17-1 f), a number of descriptions in Apabhramsa (for instance, 8-18 f & \*6-24), talks in Mid-Indian colloquial and Paisaṇī (for instance, 55-12 f & \*17-31, 71-9 f & \*24-17 f), interesting situations (14-24 & \*6-24 f) and informative details and contexts (16-17 f & \*7-16, 23-21 f & \*9-17 f, 129-4 f & \*55-36 f) of the Prakrit original are not allowed in *Kmk* to subordinate the narration of the story. Sometimes Ratnaprabha has his independent ideas (17-20 & \*7-28 f, 54-3 & \*17-12 f, 74-18 & \*26-20 f). Though such contexts are rare, they testify to Ratnaprabha's poetic talents and literary training (see also his description of Bhṛgukaccha, \*42-36). He has a classical touch about his descriptions as against the homely and rural affectations of the Prakrit original (51-32 ff & \*169 f). Now and then, he catches the style of short sentences in quick succession so often used in the Prakrit original (119-10 f & \*52-6). Thus in *Kmk* the story element, the current of narration, neat spicing of expression and embellished ideas are mainly attended to. Ratnaprabha's narration is less distracted by digressions, descriptions, religious details, language puns, jocular contexts, subordinate episodes and poetic flourishes than in *Km*.



What Uddyotana elaborates poetically is narrated by Ratnaprabha in a nutshell. The fourfold Dharma, detailed compliments to literary predecessors, references to *sajjana* and *durjana* (§§ 11-12), miseries of *samsāra* in four grades of existence (§§ 75-85), enumeration of *kalās* (22.1 f. & \*8.34), types of horses (23.22 f. & \*9.17), details of *rāśi-phala* (19.12 f. & \*8.14 f.), religious, philosophical (203 & \*71), dogmatical and technical discussions like those on *kaṣāyas* (81.1 f. and \*30.8 f.), *leśyās* (245.6 f.), *ārādhana* (269.23 ff) etc. are duly curtailed in *Kmk*. Ratnaprabha just refers to *garbha* (\*7.26.7), but the Prākṛit text describes it elaborately, along with the activities in the palace (17.15 ff) — one has to compliment the wide range of information of Uddyotana.)

As contrasted with Uddyotana's elaboration of religious ideas and ideals throughout his work, Ratnaprabha's exposition of them in *Kmk* has to be called 'moderate', because he has not been able to avoid them altogether in his *Campū*. In one or two contexts he has added them to such an excess (\*36-38.5) that he should have avoided them altogether in a stylistic *Campū*, so ably attempted by him.

Here and there one finds some differences in details between *Km* and *Kmk*. In *Km* Tarācandra was initiated under Sunanda (100.5), but in *Kmk* he is called Dharmanandana (\*42.31). While contracting the details Ratnaprabha describes Bhogavatī as *jananī* of Kuvalayamālā (\*64.13), but the *Kmk* correctly describes her as *jananī*, *dhātī* etc. (161.26 f.). In one case the confusion of details noticed in *Km* (244.24) is duly set right in *Kmk* (\*79.36) — possibly Ratnaprabha could have better control on his details, because his work is smaller. Ratnaprabha tries to stick to the conventional list of four *kaṣāyas* (\*12.23), though Uddyotana adds *moha* in a separate verse (44.16). It is interesting to note that the scheme of illustrations of *anantanubandhin* etc. has reference to four *kaṣāyas* only (44.24 f.). The *Km* has five *āścaryas* following the tradition, but *Kmk* has six of them (\*62.17-8). The *Km* has casual reference to Settumje (80.18), but *Kmk* adds a few verses on it (11.162.72). May be that Satrumjaya became more famous as a *kṣetra* by the time of Ratnaprabha. The *Kmk* adds what is called *Vratadr̥ṣṭanta* (\*31.40 ff) which is absent in *Km*. This story of four daughters in law is an old one, found in the *Nāyadhammakahāṇ* VII. The *Kmk* has also an additional discourse on *vinaya* and tale of Vinita (\*33.32.9, \*33.40 \*39.33). The Jaina dogmatical details added by Ratnaprabha (\*36.1-38.5) may indicate his learning, but they are a positive hindrance in the narration of events in a stylistic manner.

Some words and expressions in *Kmk* look like back formations of their Prākṛit counterparts — they could not have been used by Ratnaprabha, if he did not have Uddyotana's text before him. Some of the words etc. used by Ratnaprabha may be just listed here with their counterparts in Prākṛit *koṣṭi-sāsira* (\*14.16) for the Pk *komṭi* of *komṭi* (§ 92), *krayānakam* (\*46.30), *khaṭikā khamda* (\*45.30, Pk *khadyā khamdalaya* 104.3), *caccara* (\*42.11, \*45.17, the same in Prākṛit 99.22), *poṭṭala* (\*21.2, *poṭṭalao* in Pk. 63.5), *boluttha* (\*46.36), *bhāṭakena* (\*46.31, Pk *bhamdeyaivam*, P *tadeyaivam* for perhaps \**bhādeyaivam*, 105.27), *bhara* (— *bāra*) *paṭṭe* (\*45.36, Pk *dāre* or the reading might have been even *bāre*, \*94.3) *āha keli* (\*9.7, Pk *ahiyālī* 23.7 for which the usual Sk. word is *āhyāṭ*)

In this connection a peculiar usage of Ratnaprabha catches our attention *amesayāni lagnah* (\*26 37), *vilokate lagnah* (\*80 39) The use of *lagna* with Infinitive has its counterpart in New Indo Aryan, but its use with verbal forms of the Present tense needs explanation, and many such cases are noticed by me in the *Ārādhanā Kathākośa* of Prabhācandra (c 11th century A D)

Then in the *Kmk* we are attracted by certain expressions which are not quite appropriate renderings of the Prākṛit original, *uccatthala* (65 10), Sk *uccala* (\*21 35), correctly *uccasthala* — *kuvaṃdra* (50 20), Sk *kūpapadra* (\*15 20), correctly *kūpaṃdra* — *Khettabhaddo* (50 22), Sk *Ksatrabhataḥ* (\*15 21, perhaps following the reading of P, *Khattahaddo*), correctly *Ksetrabhataḥ* — *cittavijā ādyattijā* (65 14) does not seem to be correctly rendered, if the equivalent is as in Sk *śāhannādikādattapadaḥ* (\*22 4) — *Dappaphaliha* and *Bāhuphalihā* (104 8), Sk *Darpaphalika Bhuyaphalika* (\*58 36), but correctly, *Darpaparighah* and *Bāhuparighah* (See Hema Prākṛita Grammar, I 232, 254) — *Bāryānūrī* (185 9), Sk *Pārāpurī* (\*67 35), correctly *Dīrakāpurī* — *Bhaddaseṭṭhī* (70 28), Sk *Rudrasreṭṭhī* II § 25) this has arisen from the orthographical confusion between *bh* and *ru* which are alike (p 73, reading 7) — *mahāsumnāranna* (53 27) is rendered as *mahāpūṃṣāranya* (\*17 6), really *sumā* stands for *śunya* — *Vairagutto* (247 2), Sk *Vairaguptah* (\*80 35), more appropriate *Vajraguptah* — *Sattibhaddo* (50 28), Sk *Sāntibhataḥ* (\*15 25), correctly *sakṭibhataḥ* (*uti* and *tū* are very similar in writing)

It is seen that J and P present almost two Recensions of the Text of the *Kuvalayaṃālā* The *Kmk* of Ratnaprabha deserves to be studied in comparison with these two recensions and see which of them is being followed by it Below are listed a few crucial contexts from J and P and the corresponding one in *Kmk*.

- i) 32 30 J *imassa cammarikkhassa dūārānam addhalakkham*, P *imassa su (= mi) rukkhassa keārane (= rāna) addhalakkham*, *Kmk* \*11 34 *kedārānam lahsārdham tīrītam dāpaya*
- ii) 47 J *lomkī*, P *lomī*, *Kmk* \*14 16 *lopi sāstra*
- iii) 50 22 J *Khettabhaddo*, P *Khattahaddo*, *Kmk* \*15 *Ksatrabhataḥ*
- iv) 50 J omits but P has *tassa a se puttassa Sattibhaddo nāma*, *Kmk* \*15 25 *tasjāpi Sāntibhataḥ sunur asti*
- v) 54 11 f J omits *cintayanto maggālaggo so vi Virabhaddo* which is found in P, *Kmk* \*17 23 f has *iti cintayan so'pi tesān mārge lagnah*
- vi) 61 17 f J omits *iminā Māyāiccena to thoja salūlam pecchai, Kīnodaram Thānū* found in P, *Kmk* \*20 6 f *bhanutam Māyādutyena* etc which closely corresponds to the above
- vii) 67 2 J omits *thānyam laggam* found in P, *Kmk* \*23 2 *sthāpyate lagnam*
- viii) 74 26 f J omits *jāva tumam āgao iti to tao tuha pacchā* found in P, *Kmk* 26 29 30 some ideas corresponding to the above are there
- ix) J *Sabarasiṭhena*, P *Sahalasiṭhena* *Kmk* 27 35 *Sābarasīṭhena*

The above points clearly indicate that Ratnaprabha is composing his *Campū* with the recension of P before him

Just as Ratnaprabha composed a Sanskrit digest, namely, *Kmk*, Āmradeva (A II 134), who wrote a *Vṛtti* on the *Ākhyānamukōśa* of Nemicaṇḍra

(A D 1073-83)<sup>1</sup>, includes therein the tale of Māyāditya in Prākṛit verses, (97 gāthās and 1 śloka in Sanskrit) which is based on Uddyotanasūri's *Kim*, §§ 110-125. Āmradeva closely follows this text while writing his gāthās in which many words, poetical devices etc are inherited from the *Kim*. He is interested in the narration of the story and its moral, so he passes over conversational contexts. The gāthā No 21 is obviously a quotation, found also in the *Vajjāggaṃ* (XIV 7). The concluding portion imitates *Kim* too closely by repeating almost as it is *latto tānam tānam mottum* etc. In another context, Āmradeva (p 363, verses 35 f) appears to have before him the text of *Kim* (129 6 f) while giving details from *Sāmudrasāstra*. There are no clear indications to say whether he is following the recension of J or P.

Ratnāprabha gives meagre details about himself in this work. In the colophons, he calls himself the śiṣya of Paramānandasūri, and further states that this *Kim* was corrected by Pradyumnasūri. No other work of Ratnāprabha is known so far, nor do we get any more details about him from any other source. It is highly probable that this Pradyumnasūri<sup>2</sup> is the same as that great critic who corrected *Vivekamañjarī-śikā* (c 1222 A D), *Sāntināthacarita* of Munideva (c 1265 A D), *Dharmopadeśamālā-vṛtti* (c 1268 A D), *Sāhibhadracarita* (c 1278 A D), *Upamitibhava-prapañcā-kathā-sāroddhāra* (c 1242 A D), *Prabhāṣaka-carita* (c 1278 A D) etc. He belonged to the Candragaccha. He seems to have been highly esteemed by his contemporaries as a critic of so much authority that some of them own to have submitted their works to him for correction. He is the author of the *Samarāditya-saṃkṣepa* (completed in A D 1268), a Digest in Sanskrit, of the *Samarāñcakahā* of Haribhadra in Prākṛit, as already noted above. Ratnāprabha was a contemporary of Pradyumnasūri at whose hands was corrected the *Kim*, so he is to be assigned to the middle of the 13th century A D.

## 6 UDDYOTANA THE AUTHOR

Unlike many of our eminent authors, who are usually silent about their biographical details, Uddyotana has obliged the posterity with some factual information about himself and his contemporaries etc. All this is found in his *Prasasti* (§ 430) which is entirely biographical. It is not identical in both the Mss. But, as already noted above, the basic textual tradition in both of them goes back to the author himself, and the most significant feature is that the details in both being supplementary, and not at all in any way contradictory, give a more complete sketch of the situation.

At Mahādvāra, there lived a famous Kṣatriya, devoted to three *karmas* (viz, performing ceremonies, repeating the Veda and gifts), Uddyotana by name

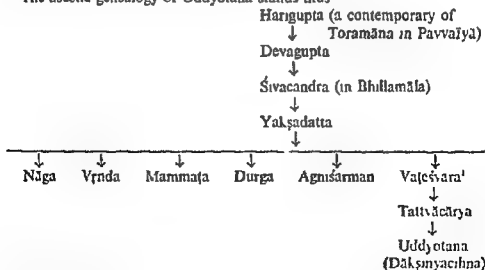
<sup>1</sup> Ed. Prākṛit Text Series, V, Varanasi 1962, Story No. 78 pp. 222-25.

<sup>2</sup> For these details about him see II JACOB *Samarāditya saṃkṣepa*, Ahmedabad, 1906, Intro. pp. 2 f., C D DALAL & L B GANDHI *A Catalogue of Mss. in the Jaina Bhandaras at Jesalmere, Baroda 1923*, pp. 52 ff., M D DESAI *Jaina Sahityaṇo Saṃkṣipta Itihāsa* (in Gujarati) Bombay 1933 (see the Index of authors etc.), H D VELANKAR *Jinaratnakohā* Poona 1944 (under different works), *Dharmopadeśamālā* Varanasi Singhī Jaina Series No. 28, Bombay 1949, Intro. pp. 19-20.

who, then, enjoyed (suzerainty over) it. He had a son Samprati by name, but far-famed as Vateśvara. And our author Uddyotana is the son of this Vateśvara. Thus Uddyotana hails from a ruling Ksatrya family (from Mahādvara the identification of which is a desideratum), quite pious in its traditions. He was given the name of his grand-father, quite a normal practice in many a renowned family.

Uddyotana gives more details (going back a few generations earlier) about his *dikṣā*- and *śikṣā*-gurus, i.e., his ascetical and tutorial parentage, as distinguished from the natural one noted above. In the Uttarāpatha, there is a famous town, on the bank of Candrabhāgā, Pavvaīya by name. It is from there that Torarāya, or Toramāna, enjoyed suzerainty over his kingdom (over the earth). His preceptor was Ācārya Harigupta who hailed from the Gupta-vamsa, and at that time (i.e., when Toramana was ruling there), he had his camp (possibly during the rainy season) in that town. His famous pupil was Devagupta, a *mahākavi*; according to Ms. P, he was expert in various Kalās, well-versed in the Siddhānta and a poet whose fame persisted (even at the time of Uddyotana). Devagupta's pupil, Śivacandraṇin, who in his wanderings for paying respects to (the temples of) Jina, stayed, like a veritable wish-fulfilling tree, in Bhūllamāla-nagara. Śivacandra's pupil was Yaksadatta, a *kṣamā-sramana*, of great glory and far-spreading fame. This Yaksadatta had many pupils endowed with penance, spiritual ability and miraculous gift (in their words), and they rendered the Gūrjara country beautiful by (being instrumental in constructing Jaina) temples. Amongst them the following pupils were like the six faces of Sanmukha: Nāga, Vṛnda, Mammaṣa, Durga, Agniśarman, and the sixth Vateśvara. This Vateśvara had got constructed in the town of Ākāśavapra an attractive temple of Jina the very sight of which would pacify the Karmas of even an Abhavya. He had a pupil Tattvācārya by name who was highly merited, effective with penancial lustre and firm in his religious practices even under adverse times. It is his pupil (namely Uddyotana, having a pen-name or title) Dāksinya cihna that composed the *Kuvalayaṃālā*, with the presence of Hṛī-devī in his heart.

The ascetic genealogy of Uddyotana stands thus



<sup>1</sup> It is an accident that the name of the father of Uddyotana = Vateśvara, and his grand-teacher also bore the same name. Names like Vateśvara, Uddyotana etc. seem to be of frequent occurrence in certain families in those days.

As to the instructional heritage of Uddyotana, he received lessons in Siddhānta (i.e., in Jaina scriptures) from Ācārya Vīrabhadra who was like a moving wish-fulfilling tree satisfying all (spiritual needs) and shining with great fame, and his Guru in Pramāṇa and Nyāya (i.e., *yukti-sūtra*) was Haribhadra who has propounded most of the principles (of Jainism) in his vast range of works

Uddyotana gives some specific details as to where and when he composed the *Kuvalayamālā*. Comparable to Aślāpāda, or mount Kailasa, there is Jābālpura (possibly including also the township on the hill itself) which is lofty, insurmountable, charming with Jina-temple(s), full of Jaina house-holders (*sāvaya=śrāvaka*) and inaccessible. Vīrabhadra had got constructed a temple (there) dedicated to Rśabha-jinendra which is lofty, white and fluttering with charming and rich banners. While staying there (at Jābālpura, in that temple) this *Kuvalayamālā*, which is expected to be instructive and enlightening to all the pious people, was completed on the fourteenth day of the *kr̥ṣṇapakṣa* of Caitra, during the afternoon, when one day was less for the saka year 700. At that time (*jayā*) the (ruling) king was (Sṛī-) Vatsarāja, the (proud) elephant on the battle field, who crushed the enemical and loved the friendly.

In conclusion, Uddyotana expresses his modesty and acknowledges his inspiration to Hṛīdevī. He calls himself (at the sag end of his career, perhaps when or after he completed the *Kuvalayamālā*) an Ācārya of the Cāndrakula.

That Toramana, or Torarāja, is referred to by Uddyotana is an important piece of information.<sup>1</sup> He was the chieftain of a Hūna invasion of India and is known to have been established as a ruler of Malwa in Central India prior to A.D. 500. Lately we have some detailed study about Hūnas and their invasion of India.<sup>2</sup> Dr D. C. Sircar observes: "That the Hūnas were a potent force in the social and political life of the Punjab—Rajasthan—Malwa—Gujarat region during the early medieval period seems to be clear from their mention in a large number of epigraphical and literary records." Toramana assumed the style and titles of an Indian 'sovereign of *māhārājas*'. He died about A.D. 502. His dominion passed on to his son Mihiragula whose capital in India was modern Sialkot in the Punjab. His Guru was Harigupta who came from the Gupta-Vamśa and was initiated as an *ācārya*, in the Jaina order of monks. Harigupta stayed at Pavvayā, the capital of Toramana. It is not pretty clear what exact relation he had with the then Gupta dynasty. Any way the age of Harigupta is to be assigned to c. A.D. 500. Taking into account the general longevity of life among Jaina monks, a period of 250 years, for six generations, between

<sup>1</sup> V. A. Smith, *The Early History of India* (4th ed.), pp. 335, 346, Oxford 1957. Three inscriptions naming Toramana are known. Ibidem fn 1, p. 335. For the texts of these inscriptions D. C. Sircar, *Select Inscriptions*, pp. 396 f., University of Calcutta, Calcutta 1942. Dr N. Shastri alleges (*Haribhadra ke Prakṛta kathā sahitya ka alochanatmaka parīkṣana*, p. 64 item No. 8 Varanasi 1965) that the *Kuvalayamālā* gives historical facts like the looting by the Hūna king Toramana, but nothing like this is found in our text.

<sup>2</sup> R. K. Choudhary, 'The Hūna Invasion of India in the J. of the Bihar R. Society, Altekar Memorial Volume, Vol. XLV, iv, pp. 112-42, Patna 1959. U. Thakur, *The Huns in India*, Chowkhamba Publication, Varanasi 1967.

Harigupta and Uddyotana, is quite natural. Harigupta's pupil was Devagupta who is called Mahākavi and who seems to be identical with one referred to by Uddyotana at 3.28. Devagupta also came from the Gupta-vamśa, a ruling family, for he is called *rājarsi*; possibly he had composed a work with some title like *Su-* or *Tri-purusacarita*.

The note on Toramāna by N. C. MEHTA<sup>1</sup> who depended mainly on an article of Muni JINAVIJAYAJI has been sharply criticised by some scholars, and their views require to be scrutinised at this stage. Some of the statements of N. C. MEHTA are half-truths, and some bold conjectures. K. P. MITRA<sup>2</sup> has been hypercritical and is not quite fair to the facts. N. C. MEHTA apparently considers that Uddyotana was a southerner, because he writes a kind of Prākṛit which is of the southern type Māhārasṭrī, because he uses the Saka era, and because he is *dakṣiṇa-cihna*. All these are partial truths. Once Māhārasṭrī became a literary language, it could be used by any author, staying anywhere. As a matter of fact, Uddyotana tells us that he composed his work in Prākṛita (*pāyīya-bhāṣā-ratyā*, 4.11). Some Jaina authors have used Saka era in the north as well, for instance, Jinasena just five years later, uses the śaka era, and he is writing his *Harivamśa* at Vardhamāna<sup>3</sup>. Lastly, the title *dakṣiṇa mndha* really stands for *dakṣiṇya-cihna* which has nothing to do with his being a southerner. Ratnaprabhastūri, who prepared the Sanskrit Digest of the *Kuvalayamālā*, clearly describes its author as *dakṣiṇya cihna munipa*. So MITRA's argument how Uddyotana hailing from Deccan could have known about Toramāna loses all force. Now as to the readings, J gives Torarāyena and P Toramānena. *s* and *m* are very much alike in appearance. In the light of what I have observed about the authenticity of the readings of both P and J,<sup>4</sup> I do not see any reason why this reference to Toramāna should be doubted. It is true that *Kuvalayamālā* is a religious romance; this reference does not come in the story of the text, but occurs in a paragraph where Uddyotana is giving biographical details, almost at the close of his work. He is primarily mentioning his ascetic ancestry. His Teacher-ancestor, Harigupta, an Ācārya of the Jaina Church six or seven generations earlier, was camping (obviously during the rainy season) at Pavvayā, the metropolis of Torarāya or Toramāna. This Harigupta is described as the Guru of Toramāna and as having hailed from Guptavamśa. There is no eulogy bestowed on Toramāna by Uddyotana, nor there is any hint that the king was converted to a creed of 'kind-heartedness'. All that Uddyotana says is that Harigupta was a Guru of Torarāya or Toramāna, and if one is aware of the rigorous life of detachment which a Jaina monk leads, there is nothing improbable that Toramāna respected him as Guru, even as a matter of expediency, as some have tried to understand it. There are many instances of Jaina Teachers winning royal respects like this. There is no doubt

<sup>1</sup> N. C. MEHTA, *Jaina Record on Toramāna in the J of the Bihar O. R. Society*, Vol. XIV, pp. 30 f., Patna 1928, also *Jaina Siddhanta Bhāṣkāra*, XX, 2, pp. 1-6 Arrah 1953.

<sup>2</sup> K. P. MITRA, *Toramāna in Kuvalayamālā in the I H Quarterly*, Vol. XXXIII, 4, pp. 353-59, Calcutta 1957.

<sup>3</sup> N. C. MEHTA himself quotes this verse.

<sup>4</sup> See above pp. 12 f.

that Uddyotana<sup>1</sup> tells us that Harigupta came from Guptavarmā and Devagupta was a Mahābhāṣī (who elsewhere is assigned to Guptavarmā and is called Rājārya) but there is no sufficient evidence before us to connect them with one or the other namesake from the Gupta dynasty known to us. What was a conjecture put in a question form has been taken almost as a fact by MITRA and elaborately refuted. Thus all belongs to the realm of conjecture and probability. We must wait for more positive evidence. There might have been many persons belonging to the Gupta family, and we have hardly any contemporary census to come to positive conclusions. We should not hesitate to accept what is plainly stated by Uddyotana.

Though the Indian capital of Mihiragula was known to be Sākala or Siālkot, Uddyotana is the first to tell that Toramāna ruled from Pavvaīyā and it was on the bank of the river Candrabhāgā. The Candrabhāgā is the modern Chinab, the Asikni of the Vedic literature and the Acesines of the Greeks. Ptolemy calls it Sandabala or Sindabal.<sup>2</sup> It sometimes stands for the united stream of the Jhelum and Chinab.<sup>3</sup> The location of Pavvaīyā is to be sought on the bank of this river. A territory in Punjab to the north-west of Multan between the Ravi and the Sutlej was called Parvata.<sup>4</sup> may be Pavvaīyā = Pārvatikā<sup>5</sup> was located in that area, down the stream where Sutlej conflows into Candrabhāgā. Pt. DASIHARATH SHARMA<sup>6</sup> has drawn our attention to a very good context that Siharas<sup>7</sup> had established four maliks, or governors, in his territories. The first at Brahmanābād and the forts of Nīrān, Debal, Lohāna, Lakha and Samma, down to the sea (*darjā*), were placed in his charge. The second at the town of Sawistān under him were placed Būdhpūr, Jankān, and the skirts of the hills of Rūjhān to the borders of Makrān. The third at the fort of Askalanda and Pābiya, which are called Talwār and Chachpūr, under him were placed their dependencies to the frontier of Būdhpūr etc. According to ELIOT 'Māībar and Chachpūr still exist, under the modernised names of Mīrbar and Chāchar, close together at the very junction of the Acesines and Indus, on the eastern side of the river, opposite to Mittankot'. All this means that Pābiya is possibly our Pavvaīyā and identical with modern Chāchar. The

<sup>1</sup> D. C. SIRCAR *Studies in the Geography of Ancient and Medieval India*, p. 40, 44, Varanasi 1960.

<sup>2</sup> N. L. DEY *The Geographical Dictionary of Ancient and Medieval India*, p. 47, Calcutta Oriental Series No. 21 E 13, 1927.

<sup>3</sup> *Ibidem*, p. 150.

<sup>4</sup> MUNI JINAVIJAY and N. C. MEHTA had observed that this might be Po-fa to or Po-la-fa of Hsien Tsang but left its modern equivalent to future investigation.

<sup>5</sup> *Dharmatīya Vidyā* (Hindi) Vol. II, No. 1, pp. 62-3 Bombay 1941. 2. J. P. JAIN in *The Jaina Sources of the History of Ancient India* Delhi 1964, p. 195, equates Pavvaīyā to mod Chachera, but he does not give any evidence of his source. The Prākṛit passage quoted on p. 193 is very badly printed and some names are wrongly written. He adds in a foot note on p. 195. Another plausible identification of Pavvaīyā may be with Padmavattī (or Pawaya near Gwalior) and in that case Candrabhāgā might be identical with river Chambal. Is Chambal called Candrabhāga anywhere?

<sup>6</sup> ELIOT and DOWSON *History of India as told by its own Historians* Vol. I, Kitāb Mahal, Allahabad, pp. 138, 366, also p. 140.

only difficulty, I feel, is that Pāriya, in ELIOT'S extracts, is often described as 'south of the river Bīās', 'on the southern bank of Bīās' etc. Any way Pt SHARMA'S suggestion is quite welcome.

Śivacandra is moving probably from the area of Pavvaīyā towards Bhīllamāla<sup>1</sup> with a view to paying respects to Jina-temples. This shows how Jainism was well rooted and neatly established in the Gurjara-deśa corresponding to modern Rajasthan of which the capital was Bhīlmāl or Śrīmāla about fifty miles to the north-west of Mount Ābu. Vateśvara had a temple constructed in the town of Ākāśavapra<sup>2</sup> by name. ŚHRI HEMASAGARASURI suggests in his

<sup>1</sup> Bhīllamāla (the ancient Śrīmāla), written variously as Bhīlmāl, Bhīlmāl, Bhīnnamāla, Bhīlmāl etc. (Pi-lo-mo-lo, of the Chinese traveller) finds plenty of references in Jaina works. It must have been a thriving cultural centre for the Jainas. According to the *Nīthacurni* (10 255) of Jinadāsagani-mahattara (c. 676 A.D.) king Varmalata had a silver statue of Jina (made or installed) in Bhīllamāla. An inscription of A.D. 625 of a king of this name is found, and it is plausible that Suprabhaddeva, the grand-father of Māgha, was a minister of this king. The famous astronomer Brahmagupta (A.D. 628) is called Bhil (I) a-mā (lā) cārya and was a contemporary of Vyāghramukha of Cāpavamsa or Cavada family who ruled possibly at Bhīllamāla. Siddhanta refers to Bhīllamāla as a prosperous town with a gorgeous Jina-temple. It is in this very town that his grand-preceptor Durgasvāmi passed away and that he completed his *Upamitibhava-prapañcā kathā* in A.D. 906. Vamana, son of Jajju, who belonged to the Prāgvata family hailing from Bhīllamāla (had got) constructed a beautiful temple of Jina in 1034 A.D. at Kāyandrā. Vādivetāla Śāntiācārya (A.D. 1038) wrote his commentary on the *Uttarādhyayana* at Anahila-pātaka (Pattan in Gujarat) in the Jina-temple constructed by Amātya Śānti of Bhīllamālakula, possibly a famous family hailing from Bhīllamāla. Āśada, the author of *Vinayakamāñjari* (A.D. 1191), refers to himself as the son of Katukarāja of the Bhīllamālakula. Those who migrated from Śrīmāla or Bhīllamāla mentioned this as their family name or *vamsa*. It is learnt from an inscription of A.D. 1276 that a statue of Mahāvīra was brought to Śrīmāla or Bhīllamāla after the fall of Valabhi (mod. Vala) and since then Śrīmāla became a *mahāsthāna*. Even a branch of Jaina monks, Bhīnnamāla-gaccha, is referred to in an inscription of A.D. 1506. References to the discovery of an image of Pārśvanātha, with miraculous powers, are found in records of the beginning of the 17th century A.D. Epigraphical records show that Jayantasimha (Sam. 1239), Udayasimha (Sam. 1262-74), Cācigadeva (Sam. 1333-4), Śāmantasimha (Sam. 1339-45) ruled over Bhīllamāla. (See for the above details L. H. GANDHI *Atulhasika Lekha-Saṁgraha*, pp. 153 ff., Baroda 1953.) ŚHRI RATIBHAI DESAI, Ahmedabad, has given me some notes in Old-Gujarati. Their language is as much interesting as their contents. They are from the family records (*vatyasata*) of Mahatma NARASIMHAJI of Radhanpur, and their writing may be assigned to the beginning of the 19th century of Samvat era. Possibly they are copied from older notes. The first note claims to give an episode which occurred in Sam. 503. One Virasūri instructs a Rāthoda ruler in Jainism. The ruler gets a son by fasting and propitiating a Śāsanadevatā, and subsequently becomes a good Śrāvaka. A second note refers to Devabhadrasuri's arrival to Śrīmāla or Bhīnnamāla in Sam. 785 where a statue and temple of Ādīśvara were consecrated. Later, he came to Jalor and a similar statue and temple were constructed there. Thus Bhīnnamāla and Jalor were centres of Jaina cultural activities, the śrāvakas were pretty rich, and the propitiation of Śāsanadevatās was sufficiently popular in this part.

<sup>2</sup> Mum. JINAVIJAYAJI and others proposed that it might correspond to Vadanagar, the old Anandapur. Ākāśavapra means a city which has the sky for its walls, i.e., unfortified town. Anandapur got a wall around it only in 1157 A.D. during the reign of Kumārāpala.



Gujarati Translation that it stands for Ambarakoṭṭa or Umarakot<sup>1</sup> It looks quite apt *ambara* and *koṭṭa* being rendered as *ākāśa* and *vapra* Now a town of this name is shown in the maps in Sind, there is one Ambargadh in Rajasthan, and a place Amarakota has Jaina associations even in later days<sup>2</sup> The exact identity needs, however, further confirmation, just as Mahādvāra requires identification<sup>3</sup>

Uddyotana calls himself Dāksinyaciṇa (280 18, 282 16), perhaps his pen-name, as many others have called themselves Vimalānka, Abhimānānka, Parākramānka, Sāhasānka, Virahānka etc It has nothing to do with his alleged connection with the South, as explained above, but refers to his quality of *dāksīnya*

Uddyotana composed this *Kuvalayamālā* while he was staying at Jābālpura, modern Jalor, which is situated about 75 miles south of Jodhpur city on the left bank of a river called Sukrī It is now a Railway station of the Northern Railway on the Bhildi-Raniwar-Samdari line at a distance of thirtythree Kms from Bhinmal or Bhillamāla As Uddyotana describes it, Jābālpura included the hill as well as the township at the foot of it that alone explains better the adjectives *tunga*, *alamgha*, *aṣṭāpadam* etc and *śrāvākākulam* Perhaps the hill-fort was the best part of that place, and it is on the hill that Virabhadra must have got constructed a temple dedicated to Rśabha

<sup>1</sup> Published in Śrī Ānanda Hema Granthamālā, No 10 p 457, foot note 2, Bombay 1965 In this context Dr DASHARATH SHARMA writes to me thus (his letter of 17 6 68) 'Ambara-kotta (mod Amarkot) Here *amara-ambara-akaśa* The identification was proposed by MUNI KALYANAVIHARA Amarkot belonged at one time to Jodhpur State and is now in Western Pakistan Akbar was born here The exact position is 25 21 N and 69 46 E It was a medieval Rajput fort Today there are a few Jaina families Some old images are said to have been discovered there Dr N J SHAHA, Ahmedabad, reminds me, in this connection, of Amber, the ancient but now decayed capital of Jaipur at a distance of 7 kms to the north east of Jaipur Some Jaina temples also are there It has a fortified hill and a fine lake Ptolemy also refers to Amber The picturesque situation of Amber at the mouth of a rocky mountain gorge in which nestles a pretty lake, has attracted the admiration of all travellers including Jacquement and Heber Founded by primeval Minas, it was flourishing in A 967 (See *The Imperial Gazetteer of India*, Vol I, by W W HUNTER, pp 228 9, also *A Handbook to India, Pakistan Burma and Ceylon* by L F R WILLIAMS, pp 181 2, 472) Shri A P SHAHA, Ahmedabad, draws my attention to Amargadh in Rajasthan as the possible modern equivalent of Ākāśavapra It is not far away from Śrīmāla, and it has Jaina associations Without or in the absence of more positive clues one can only conjecture that Ākāśavapra may be either Amarkot in Sindh, Amber near Jaipur or Amargadh in Rajasthan

<sup>2</sup> In Samvat 1561, a statue of Sumatīnātha is consecrated at Amarakota (n) nagare See *Jaina Inscriptions*, Jaisalmer, by P C NAHAR, Part III, No 2487, Calcutta 1929

<sup>3</sup> Dr SHARMA writes to me (his letter of 17 6 68) 'Mahādvāra cannot be identified satisfactorily Most probably it stood near some hill and commanded the road leading to some hill town, i.e., Harādvāra and Kotādvāra'

Today the town Jalor, at the foot of the hill Sovangiri or Songiri,<sup>1</sup> is gradually extending towards the Railway Station; it has quite a modern look on the outskirts of the old part of the town adjacent to the hill-fort. I am given to understand that in the population of the town there are more than two thousand Jains, mostly of the Murtipūjaka Śvetāmbara section: some of the Jaina families have trade contacts with big towns like Bombay, Bangalore etc. Besides the Śaiva temple, Masjid etc., there are, in the town today, a dozen Jaina temples: one on the Station Road still under construction is an eloquent proof of the traditional religious zeal of this ancient locality. On the hill, within the fort, there are four Jaina temples: i) Of Mahāvīra, known as Candanavihāra, renovated some time earlier than thirteenth century A.D., perhaps at the time when Kumārāpāla constructed the Kumāravihāra in this fort. This is considered to be the same as the Yaksavasatiprāsāda. ii) Of Śāntinātha, popularly called Aṣṭāpadāvatāra. The *garbha-grha* etc. are older than thirteenth century A.D. iii) Of Pārśvanātha, rebuilt on the remains of the Kumāravihāra constructed by Kumārāpāla in 1164 A.D. iv) Of Ādinātha, which is a place for the annual festival of the locality. None of these can be definitely proposed for identification with the temple of Rṣabha, which was got built by Vīrabhadra and referred to in the *Kuvalayanāla*.

According to Merutuṅga's *Vicārasreṇī*, it was during the reign of king Nāhaḍa,<sup>2</sup> the temple of Mahāvīra, called Yaksavasati was built on the Suvarṇagiri, i.e., the hill-fort of Jalor. As the story goes, this Suvarṇagiri was inhabited by the richest section of the society: those who were worth less than a crore even by one lakh had no accommodation there. The gāthā in this respect runs thus:

नवलवह - सल्ल - वगवह - अलद्वयसे सुवर्ण - गिरि - सिहरे ।

नाहड - निव - कारविग बुनि बीर जल्ल - वसईए ॥ ८० ॥

After this traditional information about Nāhaḍa, the history of Jalor is in dark till Uddyotana's time. According to Tod's information the ruler lent his help to Rānā Khomāna when Chitor was besieged by foreign armies some time between

<sup>1</sup> Dr. S. N. Vyas, in his Hindi monograph *Universal Poet Kālidāsa: A Study* (Gwalior 1957), pp. 71 ff. puts forth his view that Alakā, the Yakabhūmi, referred to by Kālidāsa in the *Meghadūta*, is this Suvarṇagiri with its Yaksavasati and its inhabitants each possessing not less than a crore. He has shown some common points in the description of Kālidāsa and of Jalor and its premises. The following is the description of the Jalor fort from the *Rajputana Gazetteers*, Vol. III-A, pp. 189-90, The Western Rajputana States Residency and the Bikaner Agency, Allahabad 1909: 'On a hill to the south and entirely commanding the town stands the fort, one of the most famous in Rajputana. Built early in the Christian era by the Parmar Rajputs, its walls, composed of huge masses of cut stone remain even now in a perfect state of preservation, although the place has been many times besieged. The fort is about 800 by 400 yards in extent, and accessible only by an ascent of three miles up a steep and slippery stone roadway, passing three distinct lines of defence, all of considerable strength; it is amply supplied with good drinking water from a couple of tanks within the walls, and possesses several handsome palaces and temples, as well as the tomb of Malik Shah, a noted Muhammadan saint.'

<sup>2</sup> Nāhaḍa stands for Nāgabhata, and he is to be put in the first half of the 8th century A.D. See *Rajasthan through the Ages*, pp. 122 etc., Bikaner 1966

A D c 801-35 At the close of the 10th century A D Muñja of Mālwā appointed Candana as the Governor of Jalor Then in 1026 A D Buddhisaṅgara refers to Jalor as a prosperous town in his Sanskrit grammar (*sa-śrīka-Jāvalīpure*) A number of inscriptions are locally available from which it is learnt that in 1164 A D Kumārapāla had the image of Pārśva installed there with due ceremonies Some more events of the later years are also recorded During the last part of the 12th century Kīrtipāla and Samarasimha ruled from Jalor the latter built the extensive ramparts of the fort About 1310 A D Alāuddin Khilji took advantage of the feudal factions among Rājputs, and Jalor and Suvarnagiri came under him with the result that the temples and statues there suffered terrible damage at the hands of the iconoclasts and adversaries In 1608 Jahangir had the enclosure of the fort rebuilt It is only at the beginning of the 17th century, when Jalor became a part of the Jodhpur State after the death of Aurangzeb, renovation and reconstruction of the temples started on the Sovangiri under Jayamālaji Muḥnot of Jodhpur This 'Muhanota Jayamala was a great warrior and philanthropist The Mughal emperor gave two districts of Jalor and Sanchor to Mahārāja Gajasimha who appointed Muhanota Jayamala as the governor Jayamala carried on the administration successfully He defeated five hundred Marathas who invaded Sanchor When a dreadful famine broke out in 1630 A D, he distributed grains free of charge among the needy and distressed Besides, he spent his entire property in these charitable activities" He used to stay at Jalor"

<sup>1</sup> K C JAIN *Jainism in Rajasthan* p 218, Sholapur 1963

<sup>2</sup> For these details about Jalor, see *Jaina tirtha Suvarnagiri* by Muni KALYANAVIJAYA in the Silver Jubilee Number of the *Jaina* pp 42-55 Bhavnagar Sam 1985, i.e., 1928 Dr K C JAIN gave me a typed note on Jalor from his dissertation on the ancient towns of Rajasthan for which I feel very thankful to him Shri RATIBHAI DESAI, Ahmedabad, kindly sent me a translation into Hindi of a note on Jalor from the *Jaina tirtha sarva samgraha*, Vol I part II, pp 187-92 by A P SHAHA, (in Gujarati) and published by Anandaji Kalyanaji Jhaveriwad, Ahmedabad 1953 Since I read the *prastāvi* of Uddyotana and his reference to Jalor, I was yearning to visit that place which was once hallowed by the presence and movements of Uddyotana Thanks to Pt DALASUKHBHAI MALAVANIA and Shri RATIBHAI DESAI our trip was very comfortably arranged and Pt BECHARDASJI and his daughter also accompanied us After the session of the International Congress of Orientalists we all left Delhi on the night of 10-1-1964 We reached Jawai Bandh Rly station at about 3 p.m. next day Some Śrāvakas

temples the palace rampart etc the town below gives a picturesque view and many anecdotes are narrated about the fort and brave fighters during the Rajput and Mughal periods of history Some of the temples have an appearance of antiquity but they are often renovated, We came down late in the noon In the afternoon we visited some more temples in the town some are old, some new, and some under construction dedicated to different Tirthakaras They all speak for the wealth and religious zeal of the local Sangha The new Nandīśvara temple on the station road is worth a visit, both by the pious and the artistic Next morning we started by train for Ahmedabad and on the way passed Bhimtal the ancient capital of Gujarat Any way my impressions about Uddyotana and his associations with Jalor were given a more concrete form by actually visiting this place and by moving about in the fort in a temple of which the *Kunvalayamālā* was composed more than eleven hundred years ago

Uddyotana refers to a contemporary king Vatsarāja (whom he calls *rana-hasthi*) who crushed the frowny soldiers of the enemy and who was a source of joy to his own people. The word *jayā* only shows that Vatsarāja was the king at that time, Jalor was possibly a part of his territory, and it cannot be inferred, without additional evidence, that he was ruling at Jalor.

This title, *rana-hastin*, of Vatsarāja is quite important. Some nine coins bearing the Brāhmī legend Śrī Ranahastin have come to light. One was found in Kanauj, one was discovered in Rajasthan, five of unknown locality, now in the Indian Museum, Calcutta, one obtained from somewhere in Saurashtra, and one more coming from Uttara Pradesh or Rajasthan. The characters appear post Gupta-Brāhmī. According to P. L. GUPTA 'the characters are not earlier than eighth century A.D.' RAPSON suggested once that this ruler is identical with Mahārāja Hastin of the Parivrajaka family. Dr DASHARATH SHARMA has already suggested that this Ranahastin is the same as Vatsarāja who is qualified with the adjective Ranahastin by Uddyotana. This identification is accepted as quite plausible by P. L. GUPTA. The provenance of the coins points to Vatsarāja having ruled in the West.<sup>1</sup>

King Dhruva of the Rāstrakūṭa dynasty prided himself on his defeat of Vatsarāja whom he made to enter upon the path of misfortune in the centre of the desert of Maru. He despoiled Vatsarāja of two white umbrellas taken by him from the king of Gauda, perhaps Gopāla, who had suffered defeat at the hands of Vatsarāja, the Gurjara king of Bhūmāl.<sup>2</sup> There is no doubt that Uddyotana is referring to this Vatsarāja in A.D. 779. Five years later, in Śaka 705 (c. 783-4),<sup>3</sup> when Jināsena completed his *Harivamśa* at Vardhamāna-pura,<sup>4</sup>

<sup>1</sup> *Journal of the Numismatic Society of India* XVI 282-3, XVIII 222-3 and XX 189-91, Bombay 1954-58.

<sup>2</sup> V. A. SMITH *The Early History of India* (4th ed.) pp. 413, 445, Oxford 1957. For more details about Vatsarāja see N. PURI *The History of the Gurjara Pratiharas* Bombay 1957. D. SHARMA *Rajasthan through the Ages*, pp. 124 ff., Bikaner 1966.

<sup>3</sup> Seeing that the earlier expressions are in the Acc. sing. (*uttaram dakṣiṇam puryīm* and *apanīm*) the *Saurāṣṭriyā adhimandalanī* is quite in order, and need not be amended into Loc. sing. *-adhimandale* as some scholars seem to propose. Both the editions of the *Harivamśa* (Manikachandra II J. Granthamālā Bombay 1930 and Bhāratīya Jñānapīṭha, Varanasi 1962) have the form in Acc. sing.

<sup>4</sup> The identification of Vardhamāna-pura has become a matter of controversy which is linked with the interpretation of the famous verse from the *Harivamśa* of Jināsena on which the scholars have differed. After much thought and studying respectfully the views of my predecessors (For my earlier observations, see *Bṛhat Kāṭhikāla* Bombay 1943 Intro. pp. 121 ff.) I would understand the verse as noted above. Jināsena in my opinion is speaking in general and noting the directions without any particular locality in view. He has in view four rulers in the four directions in general. Indrayudha in the North, Śrīvallabha the son of Kṛṣṇa in the South, the king of Avanti in the East and the king Vatsarāja in the West. Some have taken Avanti bhūbhṛt rāja or -nātha as the name of the king himself, and parallels can be quoted from literature (For instance, *Rāshavamśa*, VI 32 *Avantīnātha samudāyasthita* etc.). Or politically it was a period of instability, and no outstanding ruler could be specified.

<sup>5</sup> Jināsena does not stop here, but goes on further to add that Saurāṣṭriyā-lāla was ruled by Jyāyā Vāraha. The reason why he is not satisfied by merely mentioning four rulers in four directions

he tells us that Indrāyudha was ruling (in) the North, Śrīvallabha, the son of

is that the place where he is writing, namely Vardhamāna(-pura), is located in Sauramandala, also known as Saurāstra mandala (as in the Uṇa grants), roughly corresponding to Kathiawar. Vardhamāna gets correctly equated with modern Wadhwan in that area. When any other place outside is suggested for identifying Vardhamāna (-pura) the significance of mentioning Sauramandala, in addition to the general directions of the country with their rulers, is missed, and any such attempt, therefore is out of context. Thus in Śaka 705, Jināsena associates Vardhamāna(-pura) with the Punnata Saṃgha of his own and with the local chief Jaya Varāha.\* In this connection, the Haddālā grant is of special significance. This was discovered in Eastern Kathiawar. It refers to Dharapī Varāha resident in Vardhamāna 'who was *samādhigat āṣeṣa-mahābadda-Mahāsomantādhipatiḥ*, and who through the favour of Rājadhīrāja-Paramēśvara-Śrī-Mahipāladeva ruled the Addāpaka-deśa named after his own grand father'. It is dated in Śaka 836. This Addāna is the same as modern Haddālā 'a large village on the old road from Dholkā to Dhandhuka, but belonging to Eastern Kathiawar'. The contents of this grant confirm what Jināsena says that there was a Varāha Sīmanta at Vardhamāna, (a subordinate of Mahipāladeva), this Vardhamāna is in Eastern Kathiawar and obviously to be identified with mod Wadhwan (G. B. HILLYER. The grant of Dharanivarāha of Vadhvān, *I A*, July 1883, pp. 190 f. H. C. RAY. *The Dynastic History of Northern India*, Vol I, pp. 582-3, Calcutta 1931, P. C. BAGCHI. Baurah or Barua? *I H Q*, XIX iii pp. 266 ff). \*Then in Śaka 853, Harisena, like Jināsena, belonged to the Punnata Saṃgha and completed his (*Brhat*) *Kathākola* while staying at Vardhamāna(-pura). There are good reasons to believe that this Vardhamāna(-pura) is the same as the one mentioned by Jināsena and referred to in Haddālā grant. First, Jināsena and Harisena belong to the Punnata Saṃgha. Secondly, if Jināsena speaks about Vardhamāna (-pura) as *kaṣṇanāḥ parivardhamāna-vipulā śrī-Vardhamāne pure*, Harisena adds *kartasī arapurnā-janadhivase*. Both Jināsena and Haddālā grant refer to the ruling local family of -varāhas, and the Haddālā grant (in Śaka 836) and Harisena (in Śaka 853) rightly refer to successive rulers Mahipāla and Vinayakapāla. If Harisena has not mentioned any -varāha ruler, either he did not think it necessary or the rulers of that family had lost their prestige after Dharapī Varāha. The linking is so perfect in the details supplied by Jināsena, Haddālā grant and Harisena that one is perfectly justified in identifying Vardhamāna(-pura) with modern Wadhwan in Kathiawar.\* The other locality which has been suggested (H. L. JAINA. *Indian Culture*, XI 4, pp. 161 ff, April-June, Calcutta 1945, also *Madhyabhārati*, No. 3, pp. 1 ff, Jabalpur 1965) for identification with Vardhamāna(-pura) is Badnawar (Dhar). North of Dhar, on Mhow-Neemuch road, 12 miles from Baruanagar, a station between Rutlam and Indore on the W. Rly. Numerous remains like images, mosque, fort, temples etc. are discovered there (*Central India State Gazetteer Series*, V, Pt. A 1908, and also *The Bibliography of Madhya Bharata Archaeology*). The claims of this place to be identified are to be judged on their own merits. First, the corruption of Vardhamāna (-pura) into Badna(war) is not at all intelligible; the proposed change is speculative acrobatics of vowel and consonant changes. The fact is obvious that Badnawar is a natural corruption or changed form of Vardhana(ā)pura as local inscriptions mention it (Lekhas 1-3). Secondly, no clear-cut evidence has come forth from the locality to show that the place was called Vardhamānapura. The quotation from Dr. H. TRIVEDI's report only shows that Badnawar possesses Jaina antiquities. The inscription on which the proposed identification is based is Lekha No. 3 (of Sam. 1229, p. 168) which clearly mentions Vardhanā-pura and not Vardhamānapura as claimed. In fact, Dr. TRIVEDI plainly says (*Jaina Antiquary*, XVII, p. 72, foot-note 10). 'The inscription is important as it records the ancient name of the place which is Vardhanapura'. A few months back I was in Ujjain. Shri SATYANDHAR SETHI is a zealous upholder of the view that Vardhamānapura-Badnawar. He showed me some images from Badnawar in the Ujjain Museum in a Jaina temple there, and gave me a typed copy of some 17 short and long inscriptions which cover those reproduced in the papers referred to above. On the images and in the inscriptions the reading is Varddhana(ā)pura. In some records there is a reference to Vardhamāna-va(-pura) anvaṇe. As a rule an *anvaṇe*

He is quite at home in strings of similes, *rūpakas*, *utpreksās*, *śleṣa* etc. The *śrṅkhālā yamaka* is often used. His descriptions of towns, seasons, natural scenes etc. are a significant contribution to the poetic wealth of the *Kinālayamālā*. At places, his style is appropriately swift and catching on account of short sentences (199-30 f). In certain descriptions more than one piece is added, for instance, that of Narmadā (§ 206, also § 118). As in oral delivery some looseness in construction is seen (§ 143, *cintiyam*, *cintum* etc.). His conversational style is throughout successful (§ 104, § 129 etc.). The talk between the prince and Vetāla (§ 380), amongst water carrying ladies (§ 243), in the circle of boys in the Matha (§ 245) and between ladies at the sight of Kuvalayacandra (§ 59) are quite poetic and attractive. Sometimes the style suits the context (§ 61) with apt expressions and similes.

Uddyotana is a master of Prakrit expression, not of the rigid type seen in the *Rāvanavaho* etc. but elastic enough to absorb popular traits from Apabhramśa as well as Deśī styles. His illustration of the Mid-Indian Colloquial (§ 245) and the bazaar talk (§ 246) in eighteen *deśa bhāṣās* are a speciality of this work, and not found anywhere else. He uses a string of verbal forms with a slight shade of difference in meaning (18-26 f).

As a religious teacher, he has packed his work with details about Jaina doctrines put in the mouth of Tirthakaras, eminent teachers and offered by himself at suitable contexts. The painting of *samsāra cakṛa* is a fine occasion in project in details the picture of life and illustrate the law of Karman and retribution (§§ 292 ff). There are pieces of advice full of ethical rigour and moral elevation (§ 85). Then throughout the work stand scattered gems of moral maxims and worldly wisdom, more or less *arthāntaranyāsas* (10-17, 12-24, 13-16, 18-20, 34-1, 48-14, 51-19, 57-9-10, 61-31-2, 127-24, etc.).

Though the society depicted in the *Kinālayamālā*, on the whole, is an affluent one with plenty of comforts, pleasures and pastimes (§ 209 f) for which Uddyotana has a keen eye, he has uniformly held detachment, equanimity and renunciation as the highest values. In fine, ascetic attitude is writ large in various contexts. All the characters, whatever their antecedents, renounce the world and attain better status by their life of piety and austerity. The author does not want the defaulters to be duped by priestly *prāścittas*, but puts them on the path of good conduct, placing before them a philosophy of hope and spiritual progress on their own strength. It is a touching context that even birds are talking the language of renunciation when their kith and kin are trying to dissuade them from entering the order of asceticism (§ 402 f). The parable of *ludamigaddhī* (§ 166), the *juga samulā drṣṭānta* (§ 326), symbolic interpretation of certain popular notions (§ 306), the episode of Priyamkara and Sundarī (§ 349), the biography of *rannamidura* (§ 181) Ratnamukuta trying to save the butter fly from dying (§ 230) etc. give good finishing touches to the general atmosphere of renunciation in this work.

Uddyotana is deep in his learning cosmopolitan in outlook and broad-based in his information. His exposition of Jaina dogmatics and religious doctrines (see pp. 67 f. above) shows his thorough study of Jaina scriptures. He shows good knowledge of *aśīa śāstra* (§ 56) *rāśī phala* (§ 48), *khanya vāda* (§ 187)

*sāmudra śāstra* (§ 216), *dhātu-vāda* (§ 311) etc. He is quite conversant with traditional and contemporary philosophical tenets (§ 320 f) and religious practices (§ 157), modes of worship (say that of Kātyāyanī, § 32), customs and rituals (§ 286) etc. His similes are homely and apt (113 22 f) drawn from various walks of life and different layers of literature and mythology (§ 19). His work thus reflects the entire society more than an isolated socio-religious sector to which he might belong. He has an open eye for everything, and presents the same in a catching manner. He depicts in a pleasing style a number of scenes noticed by the prince when he enters Vijayāpurī (§§ 243 f).

Uddyotana has introduced many episodes which are instructive, engrossing and entertaining. He has a keen insight into the workings of human mind, and his experience of human relations and patterns of behaviour is realistic. The way in which Manabhaṭṭa behaves while striking a Pulinda prince who unintentionally occupied former's seat in the Durbar of Āvantivardhana is typical of feudal vanity (§ 98). Kamagajendra's love-madness is well caricatured, and he is duped in his trap for his spiritual benefit (358 f). His love-mad mood and his transportation to Aparavideha are a fine study in contrast. The activities of *kāmaṇṇī-sārthā* (§ 158), the conversation between the *taruna* and *yuvati* (§ 161) and the dedicated love of a self-willed lady moving about with a *purdah* (§ 163) are remarkable for their erotic touch which gets diluted as it were by a fine comparison, in that context, between the behaviour of monks and courtezans (§ 160). The first night of Kuvalayamālā and Kuvalayacandra and the arbitration of friends on the robbery of heart is skilfully worked out (§ 275). If the meeting of Kuvalayamālā and Kuvalayacandra in the park, even with previous appointment, depicts a tense mood of the loving parties (§ 269 f), the scene of Vyāghradatta and Mohadatta fighting for the hand of Vanadattā has a thrilling effect all this becomes simply tragic when the gifted monk discloses their mutual relation (§§ 151 ff).

Uddyotana has a balanced mind for logical deduction (about the sound etc., § 269) and a sense of humour. The latter is obvious when the king cuts a joke (15 12) even with the goddess who is sportive enough to take it as a *parihāsa* and bless him with the boon of a son. Likewise, Ananga's enacting a counter-situation by presenting a dead body of his beloved (Māyādevī) and by declaring that she eloped with (dead) Priyamkara is at once amusing but effective enough to bring Sundarī to her senses and to herald the dawn of enlightenment about the vanity of attachment and inevitability of death (§ 349 ff). The conversation between the Prince and Bhīllapati is logical and jocular enough to bring out a serious conclusion and correct understanding (§ 228). Uddyotana has a knack of probing into the minds of his characters and then give out fine specimens of loud thinking (§ 256). To this category belong the thoughts in the minds of men and women who are witnessing the prince and the princess on the back of an elephant (§ 287 f).

Uddyotana is primarily a religious moralist, out to teach lessons in good behaviour. He is endowed with deep learning, wide experience of men and matters, mastery over catching expression and entertaining style and earnestness of purpose. As such, he deserves to be ranked, as the author of the *Kuvalayamālā*, with the great classical writers of our country.

## A CULTURAL NOTE ON THE KUVALAYAMĀLĀ OF UDDYOTANASŪRI

By

[The Late] Dr V S AGRAWALA<sup>1</sup>

The *Kuvalayamālā* is a Prākṛit Campū written by Uddyotanasūri (779 A D). It is full of cultural material which gains in value because of the firm date of its composition. It had long been known in Mss form. It has been edited and printed by Dr A N UPADHYE who has very kindly invited me to make a study of the text from the cultural point of view. Obviously the material belongs to the post-Harsha period when the three great empires of the Gurjara Pratihāra in the North, Rāshtrakūṭas in the Deccan and Pālas in the Eastern India had been established. That played a magnificent rôle in the glorious rehabilitations of art, literature, philosophy, culture and commerce. Uddyotanasūri was a writer of a very keen observation gifted with the same pictorial memory as Bāna, and his knowledge of men and matters was of a wide character as shown by the description of the *Kuvalayamālā*.

The Campū opens with salutations to the great Tirthamkaras on the occasion of whose birth even the gods take part in the great festival, clapping their hands with bejewelled bracelets (*manu-valaya*, 12). The personified beauty mentioned as *māhaya-sūri*, *gumha-lacchī*, *pāusa-sūri*, *saraya-lacchī* and *hemamita-sūri* is full of beautiful expression not found elsewhere (19-14).

There is a reference to gold of highest purity (*jacca-suvanna* = *jāṭya-suvanna*, 22). Whatever impurity or dross was contained in the gold brought to the goldsmith was removed by the latter by subjecting it to different processes of testing it on the touch-stone (*kasa*), cutting (*cheda*), heating under regulated fire (*tāva*), beating out into flat sheets (*tādana*), filing the sheets and the same process of beating it into a different shape, giving it a shape of round bar and dividing into several parts for final testing (*vihadana*). The purest gold (*jacca-suvanna*)

<sup>1</sup> The late lamented Dr VASUDEV SHARAN AGRAWALA, in whom I had an intimate friend and academic associate for over thirty years, was a versatile Indologist, and his *Cultural Study of the Harṣacarita*, published by the Bihar Rāshtrabhāṣā Parishad (Patna 1953), in Hindi, has proved a pioneer study and a model in the field for a number of subsequent monographs. As he had always a keen eye for the cultural data, he was very much attracted by the *Kuvalayamālā* of Uddyotana. I earnestly requested him, therefore, to spare some time to study the *Kuvalayamālā* and shed some light on its cultural aspects. Despite ill health, he sent these notes to me, which are of immense value for a student of cultural history of medieval India, especially in its western parts. The Notes were dictated by him, and what reached my hands was the first typed draft. Due to indifferent health, he could not spend more time on their revision. I retyped them for the Press. If some different opinions are there between my views and these Notes, I should submit that we had no occasion to discuss them, and the scholars may take them for what they are. My sincere thanks are due to the departed soul. What pains me, however, is that Dr AGRAWALA did not live to see these Notes in print (a n u).



was styled as *dohdahi* in Persian. In India it was called *Bārahvānī* (*bārahi varṇiya*) as in *Dravya-parīkṣā*, 17 (Jodhpur 1961) of Thakkura Pheru, i.e., gold refined to the twelfth degree which was regarded as the standard gold (*bhūti-kanaka*). In the pre-Muslim period, the highest purity was of sixteen degree, and such gold was called *śoḍaśa-varṇaka* (*Kāvya-mīmāṃsā* of Rājaśekhara, Śaka 900, chapter 17) which must have been the *jacca-suvanna* of Uddyotanasūri. We also find reference to *śoḍaśa-varṇa* gold in the *Mānasollāsa* (*yat sūt śoḍaśa-varṇākhyam koṣe sthāpyam tad eva hi*, 12 398, Mysore ed. p. 797) from which was derived the Hindi word *solaha vānī* which in Rājasthānī became *solamo sono* referred to as *solen* in the *Jīāneśvarī* (1290 A.D.). For more details see my article 'The highest purity of gold in India', (*The Journal of the Numismatic Society of India*, Vol. 16, pp. 270-74). This seems same as the *śrṅgī kanaka* mentioned in the *Kādambarī* (§ 85).

On page 29 occurs a list of peoples in a country in which persons are born i.e., Saka, Yavana, Barbara (the Negro tribe), Kīrāta, Khasa, Pārasa (the Persian name given to the Sassanian rulers upto their extinction by Muslims in the 7th century and continued even later), Bhilla, Muramda (a branch of the Saka which the author must have borrowed from some *varṇaka* list, since there were no Muramdas left in the 8th century A.D.), Odda, Bokkasa (a mythical tribe called Bhokas in medieval Hindu literature), Śabara, Pulimda and Simghala.

On pp. 318-412, Uddyotanasūri gives the names of a number of Kathās and their authors, in Sanskrit, Prakṛit and Apabhramśa, i.e., Padalīpta and his *Tarangavallī*, Hala (Śālahana) and his Kosa, the club of poets known by the term Chappannaya, *Bṛhatkathā* of Guṇādhyā, Vyāsa and Valmiki to whom we owe *Bhārata* and *Rāmāyana* that was the usual practice of all writers like Subandhu, Bāna, Dandin, Haribhadra, Svayambhū etc. We are able to know the names of about fifty works including romances. Dr. A. N. UPADHYE has dealt with these in his paper entitled 'Works and Authors referred to in the *Kuvalayamālā* of Uddyotanasūri' submitted to the A.I.O.C. Session at Gauhati. There is an important reference to a story book named *Supurīṣacarīya* written by Devagupta of the Gupta dynasty.

The poet mentions five kinds of Kathās (45) : Sayala-kahā, Khamda-kahā, Ullāva-kahā, Paritāsa-kahā etc. His discussion on the nature of the different Kathās according to the metres, topics, serious or humorous, and style of writing is very enlightening and shows the richness of Kathā literature during his time. It is noteworthy that the topics of these were cast into the mould of the Rāsa literature that carried forward the Kathā sāhitya in Apabhramśa, Avahattā, Old-Gujarātī, Old-Rājasthānī, etc. and later in Avadhī, Brjā-bhāṣā and Rājasthānī languages. It is a fascinating subject worthy of classified investigation.

It was customary with the poets beginning from Kālidāsa, Bāna etc. to prefix their narration with an account of *durjana-nindā* and *sajjana-praśamsā*, and Uddyotanasūri too has done the same at some length. Kālidāsa gives it in the minimum way, while Gosvāmi Tulasīdāsa at much length. Uddyotanasūri gives *durjana-nindā* in nineteen lines and *sajjana-praśamsā* in fifteen lines. Several of the epithets of this topic were common, so, in that, he has followed a conventional description of *varṇaka* nature.

On page 7, § 13, we find an exhaustive description of the Madhyadeśa which closely follows in spirit and word the description given in the *Mūla-sarvāstivāda-vinaya* of Sanskrit Buddhism. A bunch of architectural terms is available (7 § 14) *tumga bhavana*, *mani-torana*, *dhavala-dhaya*, *mani-skhara* in the description of the city Vinīyā. There were usually eightyfour market places in a medieval town of which a list is given in the *Prithvīcandracarita* (Sam 1161 [?], but here [§ 15] some names of shops according to articles displayed in them is given, i.e., 1) *kumkuma-kappūra-agaru-mayana-abhivāsa-padavāsa*, 2) *elā-lasamga-kakkolaya*, 3) *matīhala-sinanna-rayana*, 4) *netta-juyala*, 5) *vasana* (= cloth), 6) *vidāo*, 7) *samkha-valaya-kāya manya*, 8) *sara-sarāsana*, 9) *samkha-camara-ghaṇṭā*, 10) *niha-osahio*, 11) *smeha-nramtara-bahu khajja-pejja*, 12) *haliddi*, 13) *surā mahū-māsāo*. Thus Uddyotana has in his view a complete form of a medieval market place with the number of lines full of different commodities on the basis of which was compiled later on a list of 84 *cauhatṭas*.

There is (9 § 20) a reference to *abbhamtarovattihāna-mamdava*, Hall of Private Audience, corresponding to *bhuktāsthāna-mandapa* of Bāna, or Darwar khāsa of Mughal architecture. There (9 20) is a reference to *vetṭalayā padihārī* which throws light on the Mathurā riding figure (No. 2) in the Mathura Museum showing that such attendants actually existed in royal palaces. Later (11 15), there is a reference to *bāhrovattihāna-mamdava*, the Hall of Public Audience, to which all people were admitted and which was known as Darwāre Ām in Mughal times. That was also known as *sarvāvasara* (= *sarvāvasara*) in Apabhramśa texts. On page 11 21 there is a clear statement that the king, after dismissing the public Durbar, entered the private apartment of his palace known as *vasa-bhavana*. At 12 1 there is a reference to *kovahara* (= *kopa-grha*). On page 12, line 11, there is a reference to *suvaṇṇaddha-sahasam*, five hundred of Suvarṇa. At 12 27 there is a reference of Mahākālā Siva of Ujjain which had a crowd of *joya-joyanī-siddha* and of those who were proficient in Tantras and Mantras. This is a welcome reference to Mahākālā about a century and half later after Bana's *Kādambarī*. The description given by Uddyotanasūri is much more detailed about the bloody offering and sacrifices and use of wine and the skull of human beings and Vetāla-sadhana carried on in the temple.

On page 14 § 34, there is repetition of gods mentioned at 2 23. At 14 13-7, there is a Stotra of Rāyasirī Bhagavāī describing her beauty and ornamental glory. On p. 15 18 there is again a reference to *bhoyana mamdava* and *abbhamtarovattihāna mamdava*, and further at 16 18, there is again a reference to *bāhrovattihāna-bhūmī* which are already mentioned. There is also a reference to *rayana-vinummaviya maharīha-sihāsana*, i.e. the *siṃhāsana* of the king, also called Indrāsana. On the same page a graphic account is given of Rājasabha which included Mamtino, Mahānarimḍā, Mahāvīrā, Mahāvejja, Mahābambhanā, Mahākaino, Mahāsenāvamo, Mahāpurohīyā, Vāravilāsiniō and authorities on different subjects of learning of which the list is given. At 17 24 there is a description of festivities, and at 18 26-8 there is a reference to cast fabrics and coins. At 20 28 there is a reference to *āṇaya-bhūmī* and again to *bhoyanattihāna-mamdava* and *attihāna-mamdava*.

An important topic during early medieval times was the education of

princes We have a detailed description in the *Kādambarī* of the education of Prince Candrāpīda The description presented by Uddyotanasūri is no less important The prince was sent under an auspicious star to his *viṣṇu ghara* (21 14) The prince spent twelve years in receiving instructions from his Teachers The author has given a list of 72 *Kalās* (*kalā-kalāve*, 22 1-10)

At page 23 22 f there is an enumeration of 18 kinds of horses, e.g., 1) Māla, 2) Hāyanā, 3) Kalayā, 4) Khasā, 5) Kakkasā, 6) Tamkā, 7) Tamkanā, 8) Sārīra, 9) Sahajānā, 10) Hūnā, 11) Semdhavā, 12) Cittacala, 13) Camcalā, 14) Pārā, 15) Pārāvayā, 16) Hamsā, 17) Hamsagamanā, and 18) Vatthavvayā Further, there is a very important reference of three kinds of horses named Vollāha, Kayāha and Serāha These were Arabic names of horses introduced by Arab Horse-Traders The first mention of Vollāha is found in the *Samarāṭccakalā* of Haribhadrāsūri in the beginning of the 8th century A D The Arab traders entered into very good relations with the Rāshtrakūta rulers who depended on them for the supply of the horses Gradually the names of Indian horses as given by Bāna and Dandin were taken from the market terminology, and they were replaced by Arabic names until the author of *Mānasollāsa* and Hemacandra in his *Abhidhāna cintamani* completely left out the Indian names and replaced them by the Arabic terms Hemacandra was so ignorant of their origin that he considered them of Sanskrit origin and has treated them in his Sanskrit commentary (See my article Indian Names of Hoses [?])

Page 33, § 70 The Puspakarandaka Udyāna at Kosambi is elaborately described as of a Varnaka type Page 35, § 74 it is an important passage describing an assembly of followers of the different religious schools discussing from the point of views of sorrow, although the names of those schools are not mentioned only their several views are given In this context a list of hells is also given

On page 55 11 f, there is a description of poor home (*anulha mamdava*) in the city of Mathurā In its population there was a sprinkling of disabled persons leprosy (*koddhie*), suffering from leucoderma (*valakkha*) tuberculosis (*khariyae*) extreme poor (*dīna*), extreme helpless (*duggaya*) blind (*andhala*), lame (*pamgula*) slothful (*mamdula*), hump backed (*madaha*) short in stature (*vāmana*), clipped or cut nose (*chuma nāsaya*), clipped ear (*toḍiya kama*), cut lips (*chumotilla*), scorched (*tadiya*, better *tanuva*) a parasite (*kappadiya*) and several classes of mendicants The invaders of the orphan home exchange their views as to which sin may be washed at which holy place Some one said that the sin of leprosy could be washed out at Varanasi Another said that it could be done better at the Sun temple of Mulasthana (mod Multan) Another one said that six months stay at Mahakala would wipe this sin Another said even long accumulated sin could be washed at Aksaya vata of Prayaga Some said that even the most horrible sin of killing one's father and mother could be cleaned at Gangāsamgama, i.e., at the holy confluence of Ganges with the sea and paying homage to the deity Bhairava Bhaṭṭāraka there

Page 56 27 There is a description of the holy city of [Vānaraśī, in the territory of] Kashī where, among other subjects, there was provision of the teaching of *Arthaśāstra* of Kauṭilya (*Cānakka saitham*) Uddyotanasūri does

not mention by name any other text except the treatise of Cānakya which shows that the *Arthaśāstra* of Kauṭilya was existing and formed an important subject of study by young men at the educational centre at Varanasi

Page 57 13-15 There is an expression of views about the relative importance of Trivarga consisting of Dharma, Artha and Kāma in which emphasis is laid on Artha, according to individual precipitation, adding that wealth should be earned even by crooked means. It was a topic on which the political thinkers usually express their opinions

Page 57 27 There is a vivid description of a commercial prosperity of the city of Pratiśthāna where rich merchants earned plentiful of gold and jewels

Page 58 32. There is a reference to *racchā-caukka* or Police posts which were like defence citadels garrisoned by soldiers and were a common feature of medieval administration Thāne. These were also known as *gūlma-sihāna*, the garrisoning contingent of the government, in Gupta administration and found in *Mṛcchakaṭika*. In the medieval period, the *rakṣā-cātuṣkika* had come into existence and is recorded in the inscription of Vastupāla and Tejapāla (*Tejapāla-praśasti*, about 1225 A.D.). According to Malik Muhammad Jāyasi, Allauddin also continued this practice of establishing defence posts (*ṭhāne*) along the path of his marching army which suggested the means of his occupations. Abul Fāzal in the *Ain Akbari* also refers to this practice in the time of Akbar (*Ain Akbari*, BLOCHMAN'S Trans., Vol. I, p. 369, foot-note). The words *ṭhāne* and *chauki* are still current terms in Hindi languages, sometimes used together as an instance of poly-glottism showing that the origin of the word *sihāna*, which is also used by Kauṭilya, proceeded by *causka* to denote this meaning

Page 59 4 There is a reference to a *gūjjara-pahūya*, that is, a traveller of the Gujjara clan which seems to be one of the earliest references to the Gūjjara settled down in the region of south Rajasthan and Gujarat

Page 59 5 This is a Dvīpādī a new metre is availed in Prākṛit in which the first and the second line agree in *ukānta*, and each line consists of 24 moras with 11 *yaṁ* at 13 and 11 moras which correspond exactly Dohā-chanda of Apabhramśa and Hindi languages

Page 62 5 There is a reference of Pallī, which was a forest settlement, and to its śābara chief, the description being partly modelled after Bāna's *Harṣacarita*

Page 63 § 124 The author has given specimen of spoken dialects as used by the village people. In line 22 there is a reference of Kāpālīka sect as a means to get rid of sins. The details of this religious practice are not given, but it appears to be quite familiar. It implies the assumption of Śaiva practice of eastern character and roaming about the country visiting great teachers and centres of pilgrimage. There are references to Kāpālīka mendicants in contemporary literature. In line 24 there is a reference to Jyestha Mahā-mahattara who was placed in charge of all the Drangas, or defence posts, in that area. The word is very often used in the *Rājataranginī* of Kalhana to denote an institution which was common in the North-west. Its mention by Uddyotanasūri is significant as showing its extension to Rajasthan area

Page 64 § 127 There is a description of the capital city of Takṣila which

seems to have been resounding with its fame during the 8th century, about 150 years after the visit of Yuan Chuang who found it in flourishing condition. The *Kuvalayamālā* describes Taksila with its deep mote (*parikhā*) and high city-walls and as a centre of Jainism where the Samavasarana of the first Tīrthamkara was being held.

Page 65 13 f. This is a brilliant description of a Sarthavāha taking his caravan, or a trading expedition, from Taksila to Sūrpāraka which was the biggest sea port. Here there are two motifs well-known from Gupta time, firstly, relating to the ardent desire (11 5 f.) of a young son of a rich merchant to earn wealth by his own diligence. His father at first dissuades him from undertaking the journey saying that there was wealth enough in his house to last for several generations, but, in the end, allows the young man to travel to foreign country for earning wealth. The second motif is the description of the caravan consisting of an army of horses and wheeled vehicles for transport of merchandise. In Sūrpāraka he sold away the excellent horses of the northern breed which he had brought with him and earned large profits thereby. At Sūrpāraka there was the merchant Bhaddasetthi whose wealth lasted for several generations, and there was also a guild of local merchants. It was their custom to hold a reception in honour of merchants from outside and to learn from them the country of their origin, the destination, field of trade, the nature, value and volume of commodity in which he is interested and all such matters relating to his business. It was the ancient and traditional custom of the great emporium city of Sūrpāraka which was also a flourishing sea port for oceanic commerce with the western world. He was offered essence, betel leaf and perfume as a mark of honour.

An interesting record is preserved here (65 27 f.) of the conference of the merchants relating to the conditions of their trade. The topic was the countries visited and the goods brought on return journey. One said 'I went to Kosala with a troop of horses. The king of the country gave me one she elephant-calf equal in value to my horses.' Another said 'I went to Uttarapatha with a load of betel nuts, and I bought horses out of the earned money profits.' Another said 'I went with pearls to the eastern country (probably Assam) and brought fly-whisks.' Another said 'I went to Dvārāvātī and brought conch-shells from there.' Another said 'I went to the coast of Barabarcum (a region along the sea-coast of Sindh) taking fabrics with me and brought superior pearls (probably of Persian gulf) and ivory (of African origin).' Another said 'I went to Suvarṇa dvīpa (Sumatra) taking flowers of the Palāsa tree (*Butea frondosa*) and brought gold from there (contemporary with the Śaileन्द्रa emperor of Sumatra and Java).' Another said 'I went to China (Indo China) and Mahacīna (great Chinese mainland) taking buffaloes and the naval deer and brought from there two kinds of fabrics named *gangāpaṭṭa* and *netrapaṭṭa*. This information is important, and *Gangāpaṭṭa* seems to have been a special kind of silk manufactured for export to India which was here famous under the name of *cīnāmśuka*. It seems to have been white silk known in India as *gangājūl*. The other fabric known as *Netrapaṭṭa* is a colour-silk mentioned for the first time in the *Raghurāmśa* of Kālidāsa (739). Bana mentions Netra about 150 years

before Uddyotanasūri, and it appears that Netra was a special kind of figured and coloured silk which according to Śaṅkara was synonymous with *prṅga*. It is new information that figured Chinese silk was given the new trade name of Netra in India (See *Harsacarita: A Cultural Commentary* [in Hindi], pp 78-9 and 149). Somadevasūri (959 A D) refers to Netra as a superior silken fabric that was in use in the Rāṣṭrakūṭa empire. The *Varnaratnākara* of Jyotirīśvara Thakkura (about 1400 A D) mentions two kinds of Netra cloth mostly according to their different colours. Jayasī (circa 1528 A D) mentions Netra as a superior silken fabric used in the royal houses. Another said 'I went to Mahilārājya, the kingdom of women, taking men with me and brought gold in exchange'. Mahilārājya was a name applied to several kingdoms, but this was probably the state of Kerala in South India ruled by amazon chiefs. Another said 'I went to Ratnadvīpa with leaves of the Nimba tree and brought gems from there'. The above is a graphic cross section from the commercial life of India during the 8th century drawing a picture of trade from China to Barbaricum and from Taksila to Sumatra within which brisk commerce was maintained and valuable goods were exchanged by international merchants.

Page 66 28 : *siyhan jattā* is a Prākṛit rendering of the Sanskrit *siddha yātrā* that was applied to sea journey including going and safe return. This had become a technical phrase in medieval literature.

Page 67 1-3 Details of preparation for sea-voyage are given which include the following items relating to preparatory ritual and the equipment of the ship: i) arrangement of boats or ships (*jānavattāni*), ii) loading of merchandise (*bhāṇḍāni*), iii) bringing together other sailors (*nijjāmaṇā*), iv) calculation of the duration of the journey both outward and inward (*ganijjāe diyaḥam*), v) fixation of the date and time of departure (*laggaṇi*), vi) observation of portends whether favourable or vice versa (*nirūvijjanti nimuttāni*), vii) making announcements about the journey (*kīraṇṇi avasāṇa*), viii) prayers to proper deities (*sumarijjanti iṣṭhadevāe*), ix) feeding the Brahmins (*bhūṇṇāvijjanti bambhāne*), x) paying respects to select persons (*piṇṇanti viṣṭṭhāṇe*), xi) worshipping of deities (*accijjanti devāe*), xii) arrangement of sails (*sojjijjanti seṇavade*), xiii) raising of the mast (*ubbhijjanti kūṇākkambhāe*), xiv) fitting the furniture for sitting and sleeping (*sayāne*), xv) collecting loads of timber for plank and fuel (*kaṭṭha-samācāe*), and xvi) filling the containers with fresh sweet water (*jāla bhūṇṇāne*).

When the ship was to take off auspicious musical instruments were sounded, conch-shells were blown, auspicious songs were sung, Brahmins muttered the *āstisā*, and thus in the sound of invocation and *jaya jaya* the ship took off its voyage, the sails were unfurled, the ropes and riggings were pulled up, the oars began to be operated, the helmsman took observations, the ship fell into its course, favourable winds began to blow. Thus the ship started its journey being tossed on the high sea waves.

The ship reached to its destination. It touched the landing, and the merchant got on the coast. It was then the custom to pay a visit to the king by making suitable presents, while obtaining from him his consent or tacit charter to trade in his territory. They paid all the customs, charges and taxes (*diṭṭho rāṇā kao pasāo*). In the trade of precious stones and gems, it was customary not

line 18 there is a reference to the holy mountain Śatrumjaya which seems to have become a famous religious centre before 779 A.D. when Uddyotanasūri was writing.

Page 82 30 Here is a list of religious establishments of different denominations as Mantra-jāpa-mandapa, Brāhmana-śāla, Rudra-bhavana, Dhārmika-matha, Home of Kāpāhikas, Holy platforms of Yakṣas, Nāgas etc., Brahmanical songs were sung in *śivasati*, Jinagrha, Buddha-vihāra or Buddhist monasteries, Shrine of goddess Kottavī, Temple of six-headed god Kārttikeya and temple of other deities. In this list mention of Kottajjā-ghara is most important as Kottavai was the most ancient goddess of Tamil land whose worship is spread towards many centres in North India upto the Himalayas where, at Kottal Garh, in Almōre District, there was a shrine dedicated to her. She is mentioned in Bāna's *Harsacarita* as a nude woman. According to the *Vāmana-purāṇa*, Kottavai was the name of ancient Goddess at Hingulas in Baluchistan who was later on renamed by Scythians as Nani and by the Hindus Carikā during the Gupta period. It is gratifying to note that Uddyotanasūri refers to the shrine of Kottavai [Kottajjā]. In the *Deśināmamālā* (12th century) Kottā is given as the name of Pārvatī (2 35) which seems to have been due to a later religious synthesis of Goddess' name.

Page 83 3-9 Here is the description of the house or the sleeping chambers of young ladies which were beautified for the reception of their husbands. The select items in this list are as follows: cleansing the dust from the painted walls *citra śālikā* (*papphodesu citra-bhūti*), dropping pieces of Karpūra in *madirā*, arranging pendant garlands in the houses, painting scroll designs on the floor (*koṭṭime pattalayāo*), arranging of flower-beds, burning of incense pots, placing the pet birds in the cages (*jamia-saunae*), prepare clusters of *nāgavallī* leaves in their cases, filling camphor sticks in boxes (*kappūra phudā-samuggae*), placing of Kakkola globules, spreading of coverlets and seats in the *jāla-gaṇāksa* (airel windows), putting on the *śrngāṭaka* and *valokkhala* necklaces and round earrings ornaments, lighting of lamps, collecting wine on the drinking tables, dressing the hair and pouring the jugs, handing over the drinking cups, and arranging of eatables by the side of the beds.

Page 87 14 There is a reference to Khadga-vidyādhara, the other classes being Malā-vidyādhara wearing garlands, and Gulikā-vidyādhara, wearing necklaces of beads as depicted in an Ajanta painting.

Page 87 20-28 Here is a vivid description of the intellectual and spiritual life in the Āśrama of a Jaina Muni, somewhat similar to that in the hermitage of Divākara Mitra described by Bāna in the *Harsacarita* where scholars studied, devoted and held controversies, disputations and exchange of views on several points of religion and philosophy. A similar atmosphere is envisaged by Uddyotanasūri writing a century and a half after Bāna. He gives a list of twentyone methods of study and discussions and approaches to the tenets of religion and philosophy, e.g., self-study, teaching, reflecting, resolving doubts, exposition by those who had grasped the meaning, listening to the texts after reciting them, composing new poems or Stotras, practising meditations and attending to the service of teachers, learning of rules of Vinaya, observing of

of Uddyotanasūri the distinctive signs (*lamchana-lamchya*) of Tirthakaras (line 11) had come into existence. They did not exist on the image of the Kushan period but appear to have been introduced in the religion and art of the Gupta period.

Page 128 17-8 There is a reference to a Śabara and his wife who knew the *desi-bhāṣā*, probably a reference to the dialect of the Śabarās. There is also a reference to Patra-śabarās or Parna-sabarās who were foresters living in much greater wilderness.

Page 132 1-3 The special cult-practices and beliefs in Mantras amongst the tribes of Pulindas, Kāpālīkas, Mātangas, Raksasas, Vānaras on hilltops and forests formed part of the Sabaravidyā. This was a cult involving occult practices like the muttering of sabara Mantras and uttering the same through the ear (133 5). It appears that during the 8th century, in the time of Uddyotanasūri, Jaina occult religion and mysticism brought into close touch such practices as Śabaravidyā of which Vidyādhara godlings were considered medium of transmission (133 9-10). The shrine of Rsabhanatha became a centre for performance of *sādhana* and for the perfection of Vidyās.

Page 134 32-33 f There is a description of a caravan with a large number of camels, bullocks, horses and donkeys. It had come from Vindhyaपुरी and was going to Kāñcīपुरी.

Page 135 6 There is a reference to Vijayā Mahāपुरी which was situated on the sea shore and the same as Nagārjuna Kunda, the famous capital of the Ikshvāku kings as stated in their inscriptions. It seems to be a historical fact that the monument of Vijayāपुरी stood intact and the place enjoyed wide celebrity. The leader of the caravan was one Vaiśramanadatta. There follows (lines 27 f) a description of the attack on the Sārtha and its plunder by wild Bhīllas.

Page 150 17 f & 151 1-5 There is described an educational institution (*mahatam madham*) which included students from Lāṭa, Kārṇāṭaka, Mālava, Kānnuja, Godāvarī (Nasik), Mahārāstra, Saurāstra, Śrīkantha (Thanesvar) and Sindh. The courses of study comprised Vyākaraṇa, Buddhism, Sāṃkhya, Nyāya, Anekānta or Jaina and Lokāyata or Carvāka philosophies. At another place (151 6-11) the prince came across persons who cultivated the seventy-two arts and sixty-four sciences, such as, Nimitta, Mantra, Yoga, Añjana, Black magic, Dhātuvāda, Yaksini-siddhi, Military Science, Yogamālā, Yantramālā, Jyotiṣa, Rasabandha, Rasāyana, Metre, Vṛtti-nirukta, Patraccheda etc. Further (12 f) there is a caricature of the fattened Vedic students (*dalavattā caṭṭā*) committing to memory the Vedic texts, who were of robust, sturdy body with developed muscles, living by rough exercises a care-free life and were of violent dispositions. And they were a set of fools (*vyā-munnāna nāna-vimaya-virahiyā*) and bereft of upright morals (*para-janāi-damśana-manā*).

Page 152 24 ff Here we have a specimen of eighteen Deśī dialects spoken in 1) Region of Godāvarī (Nasik), 2) Madhyadeśa, 3) Magadha, 4) Antarvedī (region between Ganges and Jumna), 5) Kīra (Kullu Kangra), 6) Dacca, 7) Sindh, 8) Maru, 9) Gujarat, 10) Lāṭa, 11) Mālava, 12) Kārṇāṭaka, 13) Tāpū, 14) Kosala, 15) Mahārāstra, 16) Āndhra, 17) Khasa, and 18) Pārasa. These different idioms of speech were spoken by the shop keepers in the market.



place of Vijayāpurī which was thus a big cosmopolitan town where merchants from all over the country displayed their goods. This reminds us of Ujjainī where the citizens knew the languages and scripts of many countries as stated by Bāna in the *Kādambarī* (*sarva-deśa-bhāṣā-lipijñā*)

Page 157 2 The situation of Vijayāpurī is given as south sea coast (*dāhinī-samudda-velā*). Vijayapurī was actually situated on the bank of Krishna [?] a few miles above the sea coast upto a point the river was navigable to big ships which landed on docks. The distance from Ayodhyā to Vijayāpurī was mapped out in successive stages and covered in one month and three days (*ekkam māsam tinnī vāsārattassa*) (157 11)

Page 160 13 There is a reference to stencil cutting in which a figure of Rājahamsī and the name of prince Kuvalayacandra were reproduced. It was one of the seventytwo arts. The prince Kuvalayacandra himself cut a stencil design of a water pond with *hanisa, sārasa, cakravāka, nalinī, śatapatra, bhramara* and also cut a Gāthā verse on it (169 8)

Page 170 21 f Twentyfour items are mentioned in connection with the marriage of Kuvalayamāla, for instance, pounding of grain, arranging the palace, building high pavillion, colouring of the fire altar (*vedī*), decorating the floor of the interior of the palace, white-washing the wall, making ornaments of gold, sowing of barley off-shoots in wide mouthed pots for decorating the Vedī (as mentioned in the *Harṣacarita* on the occasion of Rājyaśrī's marriage), sewing of Kūrpāsaka garments (as sleeveless or half-sleeved for female body), hanging of buntings and flags, making of beautiful fly-whisks and bundles of peacock feathers

Page 171 1 f There is a beautiful description of marriage festivities, and the author has chosen for it a new metre of the Amṛtadhvani type carrying the last part of the foregoing stanza into the first part of the succeeding stanza (171 8 f)

Page 173 31 f We have here a conventionalised description of sea as it was visible from the top of the Vijayāpurī palace

Page 175 10 Here is a reference to Jaina Sāsana in which the word Jaina has been used for the teaching of religion of the Tīrthakaras. During the 7th century, in the writings of Bana, the terms Jma, Jinendra, Jmanātha and Jaina were used with reference to Buddha and Buddhism, and the same is the case in the *Amarakośa* and the *Lalitavistara*, etc. It is an open question as to when for the first time the word Jaina was used in its present meaning

Page 185 21 f Here follows a description of two printed scrolls, one illustrating the Jaina conception of Samsāracakra and the other of Bhavāntaras. The Samsāracakra was also painted by Buddhists on a ceiling at Ajanta. It is stated in *Dnyānādāna* that Bhavacakra was painted in the *dhāra-prakoṣṭha* or the entrance of the royal palace. It is little surprising that the different parts of the painting were explained by being pointed out with a long stick. The Samsāracakra illustrated the three worlds of hell, human world and the world of gods.

In the portion about the various hells, the beings undergoing sufferings were also painted. The figure of a king riding on a horse and going for hunting, then the various animals trembling for fear of impending death, then

a crowd of people making noise to bring the animals together, i.e., engaged in what is now known as *hānkā*, then a way-farer captured by the robbers and subjected to various tortures, torments, splitting, hanging, scorching etc. Then, in another portion, were painted the agriculturists engaged in ploughing their field with plough, bullocks with pierced nostrils and with ropes tied round their necks, having ploughs on their necks, and bleeding owing to their having been pricked with sharp pointed whips (*totia*), farmers engaged in tearing the walls of earth and becoming sinful thereby, other house-holders engaged in field operations and undergoing much suffering for their sons and wives, farmers harvesting ripe crops and collecting heaps of pulse and paddy and crushing them with bullocks tied to the middle of the post people suffering from many kinds of diseases like fever, pain and burning, and lying on their cots and meeting their deaths, to gather their mourning servants, wives and friends, coffins (*śava-śaṇa*) being borne by their relatives and the body being cremated on the funeral pyres of wood and grass, bemoaning relatives seated round and setting fire to it, the devoted wife crying and weeping for her departed lover, the old father sitting nearby with tears flowing from eyes and his mother becoming unconscious in a swoon, visit of dear ones in condolences, all the dear ones and relatives going to the water tank and performing the obsequies, a young couple engaged in at-random talk and the young women scratching the earth with the toe and smiling, a young man embracing with deep affection his young wife, a number of congruous poses between the male and the female, birth ceremony attended by auspicious rites and music, parties of dancing and singing men and women taking part in birth celebrations, wrestlers with stout bodies giving demonstration of their art, persons proud of their beauties bearing perfumed ornaments, persons puffed with pride of their high families, persons in the grip of greed, persons although ignorant feigning knowledge and holding scriptures in their hands, persons shooting animals with bow and arrow, a person holding a naked sword and showing feats of swordsmanship, parrots and magpies put in cages for amusement, a pregnant woman thinking of the birth of a son or daughter and experiencing *dohada* and labour pains, birth of a son accompanied by female festivities, a young boy amusing himself with the fight of cocks, male parrots, rams, a young man enjoying the company of young girls and maidens, an old man surrounded by his family, a beggar asking for food, a mendicant clothed in tattered garments, a recluse sitting on a palankeen and invited by the king, a soldier fighting with weapons on the battle-field, a king seated on his throne and surrounded by his feudatories and feeding on five mouthfuls of food offered in a leafy cup by a woman, a man entering the sea to save some drowning relation, a man stealing others' money, a fisherman catching a haul of fish with his net, traders engaged in false dealings and not realising the sinful nature of their actions, persons renouncing the world in a state of detachment these were some of the topics depicting scenes of human life which were painted on the scroll

Then follows a description in IV verses of scenes of bird and animal life depicted in the painting, e.g., fight between lion and elephant (as depicted in the Kailāsa temple at Ellora), fight between a tiger and a wild bull, and killing of a

tiger with bull horns, fight between wild buffaloes, fighting antelopes, a serpent being swallowed by a large monster, large fish swallowing smaller fish, crocodiles swallowing their own species, wounded beasts attacking the other wounded ones, peacock swallowing a serpent, a number of animals making a composite form, one upon another spider caught in the web of another spider, the latter catching an insect pursued by a lizard and the latter caught by a black bird (*sāmā*) which flying in the sky with its feed was caught by a bird of prey, and the latter falling to the ground was caught by a wild cat which in turn was attacked by a wild boar, the latter was being attacked by leopard, and the leopard was attacked by a tiger, the latter instantaneously by a lion and the lion by a wild Śarabha (stronger than a lion and said to have eight feet). The animals, reptiles, insects and birds described as locked in mutual engagements create a very strange atmosphere of their buoyant life and activities, and Uddyotanasūri deserves credit for creating such a motif in a painted scroll in the 8th century A.D. Then follows a description of the various hells depicted in the painting on cloth (p 189 18-9). There is given also a description of the Svargaloka or the heavenly abode of Devī, Devakumāra and Indra seated in the Āsthāna or Saudharmasabha (p 189 32-3, p 190 1-19).

Pages 190 ff. Here we have a description of the second Citrapata. It was a painting depicting the city of Campā with its people, houses, citizens, beautified with bejewelled ornaments, market places, its rich merchant and his wife and detailed account of one's *bhavāntara* or past life.

Page 191 28-32. Here is a reference to various Siddhis practised in medieval times, for example, Dhātuvāda, Añjana-siddhi, Bila-pravesa, Mantra-siddhi, Devatā Ārādhana. The Añjanasiddhi conferred the occult power of seeing treasures (*mahānuḍhāna*). We get some details about Dhātuvāda (p 195), i.e., the art of making artificial gold, being practised in a secluded part of the Vindhya forest. It is said that the red colour of flames of the fire indicated the making of copper, yellow of gold, white of silver, black of iron and colourless of bronze. Others thought that its true technique was an unknown secret. If the fire is of lower heat, lead was produced, but if the heat became excessive, then granular gold (*phuspanam kanayam*) was manufactured. If the fire was of moderate heat, the metallic contents of the crucible (*nīlāsā*) just drained in liquid form. If the flame was greasy, the contents would turn black. After putting the requisite content in the crucible, some kind of herbal powder (*cuma-joga*) was added. It is said that the assembled Dhātuvādins or alchemists (*keniyāgāra*) were failing in their attempt. Prince Kuvalayacandra tried his own knowledge and succeeded in the making of gold. It appears that one of the epithets of the Dhātuvādins was Narendra, meaning a master of charms or antidotes. The word is also used in this sense in classical Sanskrit literature. Dhātuvāda is also called Narendra-kalā (*narinda-kalā*, 197 16).

Page 199. Here is described Yuvarāja-abhiseka-mahotsava when the city of Ayodhyā put on gala appearance by means of beautifying streets, sprinkling of scented waters on its roads, hanging of flower-garlands, putting up golden gates, adorning the palace, decorating the floor in front of the entrances, making paintings on the walls of the public audience (*cittiyamū rāja-sabhā*), making

offerings on the cross roads, beginning dramatic performances, hoisting of the lion banners (*siṅghavāḍa*), installing canopies (*camḍoyave*), cloth pieces were being torn in proper pieces *pāṭi* for being wrapped round the post, pendants like the Katisūtra ornaments were hung from the ceilings of doorways and walls of the houses, the great jewels were being taken out and put on show in the treasury, the pearls-strings were hung as festoons, so also were hung the flower-pendants. In the Āsthānamandapa was placed a big royal throne which was occupied by prince regent Kuvalayacandra and decked with golden pitchers studded with many kinds of jewels and covered with golden lotuses (*kanaya-pauma-ppihūnām*)

Page 201 26 There is a reference to Kanakasilā engraved with the doctrines of a Dharma which was offered to the king by the Kuladevatā of the Ikṣvāku

Page 203 20 f There is a detailed description of about 60 doctrines of different religious sects and schools of philosophy that had developed before the time of Uddyotanasūri, for example, Agnihotra, Gomedha, Bhṛgupatana, Guggula-jvalana, a Paśupata sect, Paṇḍara Bhikkhu, an Ājīvika sect (also mentioned in the *Pañcatantra*), abstaining from all kinds of dairy products like milk, curds and clarified butter, Sāṃkhya who believed in the twentyfive categories including Īśvara known as Pañcaviṃśatī Sāṃkhya in the *Lingapurāṇa* and *Matsyapurāṇa*, Leśyādharma (blue, yellow and white), living on wild fruits and putting on bark garments like the Rsis of old. This list of different sects of Uddyotanasūri's may be compared with the lists given by Bana in the *Harsacarita* (Books 5, 8)

Page 217 11 Here is a reference to the city of Kākandī which was a pair word with Mākandī

Page 233 7 There is a mention of a young painter bringing a cloth-painting on which was depicted the portrait of the daughter of the king of Ujjayinī (*paṭṭe liṅgā citta-puttalīyā*). The painting was marked with the purity of lines, richness of colours, according to different compositions, beautiful stripling or seedling to show the effect of surroundings or high and low surfaces and right measurements and representation of different lines of painting like *sādrśya*. In the *Citrasūtra*, *rekḥā*, *varṇa*, *varṇanā* and *bhūṣana* are mentioned as four qualities of a good painting (*rekḥām praśamsānty ācārjā varṇanā ca vīcakṣanāḥ/strīyo bhūṣanam icchanti varṇādhyam itare janāḥ!*). A motif of a princess of a Citrapata was popular in medieval literature and also found in the *Tilakamañjarī*

Page 247 27 f Uddyotanasūri has introduced the Mahāmāṃsa motif and created an atmosphere of the Kāpālika Dharma. That was an age in which it was predominant from Bengal to Rajasthan as also painted in the works of Bhavabhūti. Uddyotanasūri gives his comments from the Jain point of view that the Vetāla and Piśāca as Vyantara classes of Devas did not eat flesh and blood but enjoyed it like playful children. This can hardly be said to be satisfactory, and it would have been better if the author had refrained from depicting such hedious picture in his story at all.

Page 249 19 There is a reference to mineral colours used in painting and made from the powder of stones of different colours. Such mineral colours

were used in the wall paintings of Ajanta and also at Ellora during the 8th century. Perhaps Uddyotanasūri was working on facts as had reached his ears. There actually was in the erstwhile state of Shakti in Madhyapradesh a place named Rsabhapura which is mentioned in the Āranyakaparvan as a place of pilgrimage and visited by many persons to which the Pāṇdavas also went with their teacher. It is probable that the place was notorious for its Kāpālika practices.

Page 251 24 Here is a motif of a magical sword being exposed from inside the earth as in the case of Puspabhūti in the *Harṣacarita*.

Page 256 31-2 ff Here is a mixed list of 25 gods and godlings of all religions. These were worshipped and propitiated to obtain favours. The list includes Govinda (Nārāyaṇa), Khamda (Skanda), Rudra, Vyantaradevas, Ganādhipa (Gaṇeśa), Durgā, Yakṣa, Rākṣasa, Kimpurusa, Gandharva, Mahoraga, Candra (moon), Tāraka (stars), Udu, Graba, Āditya (sun), Nāga, Udadhi, Suparna, Agni, Vidyut and Indra.

Page 261 7-8 Here is a reference of various processes of heating and firing of base gold to convert it into gold of the highest purity called *jacca-suvanna*, the same as *sodasa suvarṇa* of Hindu period.

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Wedding ceremony, Pleasure Sports and Diversions, and Kuvalayamālā Duly Enlightened	170 4—180 12, *65 36—*66 31
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#### vi) Kuvalayacandra Starts Back for Ayodhyā

Kuvalayacandra etc. for Ayodhyā with Auspicious Omens and Meet a Monk	180 13—185 6, *66 36—*67 34
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## PREFACE

### To the Edition of the Sanskrit Text

The text of the *Kuvalayamālā kathā* of Ratnaprabhasūri is based on the following material

C-This stands for the printed edition of the *Kuvalayamālā kathā* edited by Śrīmac Chaturviṃśayamuni, published by Śrī Jaina Atmananda Sabhā, Bhavanagar, Śrī Atmananda Granthamālā, No 54 and printed at the Nirnayasagar Press Bombay 1916, Crown pp 10 250 It is carefully edited, prose and verses are neatly separated and presented, proper nouns are put in black types, and additional punctuation marks like the comma dash, sign of interrogation and interjection etc, which are quite helpful in understanding the text, are introduced Verses are numbered group to group wherever they come In places where the readings are obviously obscure fresh ones are proposed in brackets, round or square, and in doing so, the editor claims the original Prakrit text is consulted in different contexts The editor would prefer the name Drdhavarma, though the Mss indiscriminately write Drdhavarma or Drdhādharma He suggests that the opening expressions, 'namah Śrī Hri devatayai etc to Om Arham' belong to Ratnaprabhasūri himself, and that is highly probable

In preparing this Bhavanagar edition, it is stated that the following three Mss were used, and now and then important readings from them are noted in the foot-notes Their readings are also adopted in this edition, and they are indicated as below, their description being taken over from the Preface of C, p 8

CK It belongs to Pannyaśa Śrīmat Śābharvaya, it contains 28 leaves, and it is written in Samvat 1466 [57=] 1409 A D

Ckh It belongs to Śrīmat Kantaviyaya, it contains 73 leaves, and it is written in Samvat 1961 [57=] 1904 A D

Cg This was secured through Pannyaśa Śrīmat Anandasagara from the Bhaṇḍāra at Stambhanapuri or Cambay, it contains 42 leaves, and it is written in Samvat 1487 [-57=] 1430 A D The concluding passage runs thus

एव श्लोक ३८९४ पर मया किमपि किमपि स्तोकं युवाविद्वजनादिभ्यः भुक्तमस्तीति ज्ञेयं सर्वं । सवत् १४८७ वर्षे भाद्रपदमासे कृष्णपक्षे एकादश्या तिथौ बुधवारे मालवप्रदेशेऽज्जु धोणोरोलगात्तन्मे सौम्यं वराप्रामे पुन्यं प्रमृष्टारवपुलेन्द्रेणोयमुदरमुस्तिष्ठतिष्ठिष्यपण्डिताहर्षमूर्तिगणियोन्मया वनायं युवलयमागं चरित्य यादयधेनं लिखितमिदम् ।

It is clear that this shows abridgement in descriptions here and there

P This is a paper Ms, so kindly lent to me by Muni Śrī Punyaviyaya (camp Ahmedabad) It is well preserved only in some corners and in the middle of some folios, it is bored by white ants It measures





The Ms is about 570 years old, being written in Samvat 1445 [-57=], i e, 1388 A D

It is interesting to compare C, P and B mutually. In many places P and B agree between themselves as against C in their readings, but in having or not having *sandhi* and in putting the *daṇḍas* they do not agree. Now and then B gives some independent readings, marginal glosses are its speciality, and in one place at least it is B alone that supplies a line which is not found in any other Ms. P shows blank space in some places where C makes additions in square brackets. May be that P preserves some older readings than those of B, but B has its independence in many crucial contexts, and as such, it has proved useful in building the critical text.

The text is presented here according to some uniform standards of editorial discipline. The main features of the excellent edition of Muni Śrī Chaturviṃśaya, called C here, are basically adopted. In the Mss there is no uniformity in the numbering of verses, and their being numbered in groups does not serve any useful purpose for reference. So, in this edition, the verses are continuously numbered in each chapter, besides, lines are numbered on every page and paragraphs are marked out for practical convenience. All this will be useful for referential purpose. One can refer to the Prastāva and paragraph or verse as required, or the page and line. Most of the gaps in C are filled after collating the two new Mss. Only one line is left blank on p \*61, and even there I am wondering whether the author did have three lines in an anuṣṭubh unit. It will be seen that a better and more authentic text is presented in this edition by collating the Mss P and B, the latter genuinely of an independent tradition. The various readings are selective, and if their number is more, it is only to help the critical reader to judge for himself the basic readings from which the deviations might have originated.

With the publication of the *Kuvalayamālā* of Uddyotanaśūri (Singeri Jaina Series, No 45), greater interest is sure to be taken by scholars in this important religious romance in Prākṛit. The stylistic digest of it in Sanskrit by Rāṭhaprabhaśūri obviously serves as a companion volume for its thorough study. The excellent edition of this digest by the late lamented Muni Śrī Chaturviṃśaya, however, is long out of print. Muni Jinaviṃśaya suggested, therefore, that it might be republished along with the text of the *Kuvalayamālā*. So a critical edition of this Sanskrit text is presented here after collating some new and independent Mss. It is hoped that this Sanskrit text, presented along with its source, would prove helpful in studying the Prākṛit Campū of Uddyotanaśūri. Some of the problems connected with this Sanskrit digest namely, how far it is a summary of the original work, whether it has got any additional

matter, and on which of the two Mss J and P, it is directly based, will be discussed in details in the Introduction to the *Kunalayamālā*, Part II, which is to be published soon. This work is also included in that volume, but some copies are separately issued for the benefit of those who are interested only in the Sanskrit Text. My sincere thanks are due to Muni Shri *Punyavijaya* who kindly lent to me the Ms P and to Muni Shri *Jinavijaya* who generously published this work in the famous Shinghi Jaina Series

*karmavyevādhikaras te /*

॥

Kolhapur  
15 9 1961

A N UPADHYE

## कुवलयमालाकथा

॥

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The references 1), 2), etc. are to the numbers of the lines of the text, put on both the margins. 1) After the symbol of *bhāṭ*, which looks like Devanagari *६०*, # opens thus अहं श्रीगौतमन नमः॥ नन. श्रीदेवप्रसाद॥ नमः श्रीरघुनाथस्वायम्भवाविषादिने श्रीराजगुरुपुत्रपरिवारस्य॥ ओम् ह्रीं॥ आदित्यर्गः etc.; # has its opening folios missing; O is made to open thusः॥ अहं॥ व्याख्यायोगिनिश्रीमदनिरूपणानन्दचक्रपादपद्मेभ्यो नमः॥ श्रीनक्षत्रनारायणविष्ठा कुलस्मात्पाठका॥ आदित्यर्गः etc. 12) # विष्णुर्गोत्रं "गोत्रं ?" 13) # विष्णुभिः 15) P से नः for देवः 18) # दिपायं युग्मं 19) # नाम परान्न- 22) # प्राप्ता भवन्ता

- 1 ॥ २ ॥ गतिचतुष्टयसंभूतप्रभूतदुष्कृतमयापासंसारसामरे परिश्रमता जन्तुना महता कष्टेन मनुष्य- 1  
मयः प्राप्यते । तत्रापि दुर्लभप्राप्तपुरुषत्वेन सत्पुरुषेण पुरुषार्थेप्सादरः कर्तव्यः । ते पुनस्त्रिरूपाः । धर्मोऽर्थः  
3 कामः । केषांचिन्मोक्षश्चेति । एतैर्विरहितस्य पुरुषस्य महद्दर्शनमिष्टमप्यपि केवलं निरफले जन्मेति । 3  
यतस्तेषु च विशेषत एव धर्मः श्रेयस्तरः । स पुनस्तावद्बहुविधो लोकप्रसिद्धः । सर्वेषां मणीनामिव  
कौस्तुभः, कुञ्जराणामिव सुरगजः, सागराणामिव क्षीरसागरः, नृणामिव चक्रवर्ती, शाखिनामिव  
6 कल्पशाखी, शैलानामिव सुमेरुः, सुराणामिव देवेन्द्रः, तेषां धर्माणामुपरि विराजते जिनेन्द्रप्रणीतो 6  
धर्मः । स च चतुर्विधो दानशीलतपोभावनामेदैः । तत्र प्रथममेव प्रथमतीर्थेन प्रथितपृथग्महिम्ना  
धनसार्थवाहमये प्रतिभ्यः प्राज्यमाज्यं दत्ता रोपितो दानधर्मः । ततः सिद्धगन्धर्वादीनां प्रत्यक्षं  
9 प्रतिष्ठां समाश्रयता भगवता सर्वं मम पापमकरणीयमिति प्रकटीकृतः शीलधर्मः । वर्षोपवासस्थितेन 9  
प्रकाशितो लोके तपोधर्मः । तथैकान्ताशरणत्वकर्मवर्गणाबन्धमोक्षनारकतिर्यङ्गतितरामरगमनागमन-  
दुःखसुखधर्मसुखध्यानादिभावनां भावयता भगवता निवेदितो भावनाधर्मः । ततोऽस्मादृशस्तादृशैर्दा-  
12 नादिभिस्त्रिभिर्देवैरत एव परित्यक्ताः । यतः सत्प्रसंहननवर्जिताः । तस्मादेव संवेगकारको भावनाधर्मः 12  
सुखकरणीय इति । यतः सदा सत्पुरुषालीकदोषप्रवृत्तिपराः प्रमादपरवशचेतसो दुर्जनपार्श्वयतिनां  
परममैर्मानुसारिणस्तिष्ठामः, ततः धीमन्जिनेन्द्रधमणपुद्गलसत्पुरुषगुणग्रामामिरामोतीर्तनेन सफल-  
15 क्रियते जन्मेति । अन्यच्च, ये च पूर्वं पादलिप्त-शातयाहन-पट्कणक-खिमलाङ्क-देयगुण-यन्त्रिक-प्रभञ्जन- 15  
ध्रीहरिभद्रसूरि-प्रभृतयो महाकवयो यभ्युः । येषामेकैकोऽपि प्रबन्धोऽद्यापि सहृदयानां चेतांस्य-  
नुहपति । ततः कथं तेषां महाकवीनां कवित्वतत्त्वपदवीमनुभवामः । यद्युर्णनामलालाभिर्मन्दोन्मत्ताः  
18 करिणो बध्यन्ते, यदि वा तुच्छगुञ्जाफलेरनुपमानां विदुमाणां शोभा प्राप्यते, यदि वा काचशक 18  
लैर्पयैवेह्यमणिप्रभा प्रकाश्यते, यदि वा भुजाम्बामुमान्यामम्भोधिस्तीर्यते, यदि वा काञ्चनगिरि-  
स्तुलया तोह्यते, ततश्चतुरचेतसां धमत्कारिणी कथा मादृशैरपि समुप्रीयते । परमियं तु न कवि-  
21 त्वमदेन, न च शब्दशास्त्रप्रावीण्येन, न च साहित्यसौहित्येन, न च कर्कशतर्ककौशलेन, किंत्यात्मनो 21  
विनोदाय । सा च पञ्चधा सरल-खण्ड-उल्लास-परिहास-चराचरादिभिः कथामिः । एताः कथाः  
सर्वा अपि प्रसिद्धाः । एतासां लक्षणधरा संकीर्णकथा ज्ञातव्या । अथ संकीर्णकथैषोच्यते । सापि  
24 त्रिविधा धर्मार्यकामरथाभिः । ततो धर्मकथैव भण्यते । सा च धर्मकथा चतुर्विधा, भाक्षेपिणी १ 24  
विक्षेपिणी २ संवेगजननी ३ निर्वेदजननी ४ चेति । तत्राक्षेपिणी मनोऽनुकूला १, विक्षेपिणी मनः-  
प्रतिकूला २, संवेगजननी ज्ञानोत्पत्तिस्मरणम् ३, निर्वेदजननी धैर्याग्यजनका ४ । ततः प्रस्तुतकथा-  
27 शरीरमुच्यते । तस्य क्रीडशम् । सम्पत्कलाभगुणवत् परस्परनिर्व्यूढसुहृत्कार्यं निर्वाणगमनसारमेतद् 27  
वाक्षिष्यचिद्धेन सूरिणा निर्मितम् । यथा स कथास्वामी कुवलयचन्द्रे जातः । यथा च प्राक्संगतेन  
वेगेन हतः । यथा च तेन सिंहो देवः साधुश्च दृष्टः शून्ये कानने । यथा स पूर्वजन्म पञ्चानामपि  
30 जनानां मुनिमुखाब्जुधाय । यथा स सिंहश्च सम्पत्कथं प्रतिपद्ये । यथा स्वर्गाद्युताः परेऽपि स 30  
कुमारश्च दुस्त्वं तपो विधाय स्वर्गमार्गमगमन् । तत्र विविधान् भोगान् भुक्त्वा यथा पुनर्भरतक्षेत्रे  
समुत्पद्यान्योन्यमजानन्तः सन्तः सर्वेऽपि केवलिना बोधिताः । धामग्यं च निरन्तरं प्रपात्य संवि-  
33 द्वास्तपस्तीर्य निर्माय कर्म विनिर्मथ्य यथा मोक्षलक्ष्मीमीयिवांसाः । तत्सर्वमपि प्रसन्नाया द्वियो देव- 33  
ताया मुखतः श्रुत्वा कुवलयमालायां कथायां पूर्वकविना निबद्धम् । तथात्राप्यसारवचसापि मया  
भण्यमानं महात्मनि ध्योतय्यम् । यतः,
- 36 निस्तेजसोऽपि माहात्म्यं महानर्पयति ध्रितः । मयंसंसर्गतः पश्य पावित्र्यं भससोऽपि ॥ ११ ॥  
सर्वथैव परित्याज्यः स दूराद्गुर्जनः सताम् । द्विधा स्वेनार्पितेनापि यः परं कुरुते द्विधा ॥ १२ ॥  
तद्विहाय तयोध्यां स्वस्यकार्यविहस्तयोः । अस्याः कथायाः संक्षेपः क्रियते स्वार्थसिद्धये ॥ १३ ॥

2) P ००० सत्पुरुषेण, P पुनस्त्रिरूपा धर्मार्थकामा । 3) P यमस्थितिं सैन्येनके 7) P तपोभावमेदै 8) P पदस्यै  
भवे, P प्राज्यमाज्य 19) P पदस्यैवोक्ते पार्श्वोर्ध्वनाथावर्जित 15) P पदस्यैवोक्ते 18) P यदि सत्पुरुष 20) P तपोपिणी  
कथा 28) P प्राग् संगतेन 34) P तथा अत्रापि अस्मत्सत्त्वमपि 35) P explains मयंसंसर्गतेन 36) शिवसंन्यासद्विधये in a  
footnote

1 § ३) तथाहि । जम्बूद्वीपे द्वीपे धर्मचारणसधर्मणि पदखण्डमस्तद्वेदस्य दक्षिणार्धे मध्यमदेशा- 1  
 घनीमौलिमण्डनमणिर्विनीता नाम नगरी । या महापुरुषनाभिजन्मनो जिनेश्वरस्य समेतवासवकृत-  
 3 राज्याभिषेकान्तरं संप्राप्तनलिनीङ्गलनिक्षिप्तवारिव्यापृतकरमिथुनरूपयस्तत्वरणयुगलमिषेकदर्शनस- 3  
 हर्षहरिप्रजल्पितसाधुविनीतपुरुषाङ्किता विनीतेति प्रसिद्धा तदामवत् । यत्र च शक्रः स्वयं प्रमुदितचेता  
 भक्तिभरनिभृतो वासनावासितान्तःकरणोऽनन्तमहिमामेयगात्रेयच्छाषकायधीनामेयस्य समुच्छ्रितम-  
 6 पनीतहृदयावसादं प्रासादं कारयांचकार । या चानन्ताप्रवरसुसुवननिवहाप्रध्वजाञ्जलैः करैरिव मत्सदृशी 6  
 पुरी नापरास्ति [ इति ] निवेदयतीव । यत्र शुभ्रशरद्वयप्रियमधारिणि स्फुटस्फाटिकमयान्यत्रंलिहाप्राणि  
 हर्म्याणि नुरपथपथसंचरिणोऽरुणांशोरपि विरचयन्ति स्यन्दनस्रजलनम् । यत्र हिमखो मृदङ्गः, तीक्ष्णो  
 9 मण्डलाग्रः, ध्रमणशीलो मधुकरः, सकलद्वन्द्वः, प्रवासी राजहंसः, चित्रलो मयूरः, अविनयी घालः, 9  
 चपलः ह्रस्वः, परोपतापी ज्वलन एव न पुनर्जनः । यत्र च स्पर्श एव प्रसारः, पीयूषमेव जलम्,  
 छायादुम एव द्रुमः ।

12 वर्ण्यते सा कथं देवैः किल शक्रनिदेशतः । या धीमन्नामिपुत्रस्य निवासायै विनिर्ममे ॥ १४ 12  
 यां दीक्ष्य पथिका नैककौतुकानां निरेतनम् । प्रवासात्तापवैपुर्ण्यं स्वप्रियाणां विससहः ॥ १५  
 तद्वस्तु नास्ति यत्तत्र प्राप्यते प्राणिभिः सुखम् । यत्कयास्वपि वर्तते तत्सर्वमपि वीक्ष्यते ॥ १६  
 15 यत्र यनाङ्गता हंसे मत्स्ये च स्वकुलक्षयः । अरिष्टं सृष्टिकानोद्रे जने नैव शत्राचन ॥ १७ 15  
 राजन्ते यत्र कासाय नराश्च कमलाश्रिताः । सहृदुशालिनः स्वच्छाः सच्छाया दिज्जन्मृपिताः ॥ १८  
 यन्मृगाक्षीमुत्ताम्योत्तलपण्येन विनिर्जिता । तपस्वीव प्रपया सरोजालिः सरोजले ॥ १९  
 18 अनन्तदैवप्रवोपेतमितेकोत्तवकैतनैः । छायायां यत्र मार्तण्डमण्डलं न दृशां पथि ॥ २० 18

§ ४) तत्र हृदवर्मा नाम राजा । यः सरलो दाक्षिण्यनिर्धिर्दानशौण्डो वयालुः क्षरणागतचत्सलः  
 प्रियंवदः [ च ] । यस्तु दौर्गत्यशीतलंतापितानां दहनः, न पुनर्दहनः । सुजनपद्वनकमलाकाराणां तपनः,  
 21 न पुनस्तपनः । घनसमयः स्वजनपद्व्यानाम्, शरदःगमः प्रणयिजनकुमुद्वनस्य, हेमन्तः प्रतिपक्षलक्ष- 21  
 कामिनीकमलिनीनाम्, शिशिरकालः सोधयुवतीजनकुन्दलतानाम्, सुरभिर्मित्रकाननानाम्, ग्रीष्मः शत्रु-  
 जलाशयानाम्, शतयुगायतारो निजक्षितिमण्डले, कलिनालो वैरिनरेन्द्रराज्येषु, संतुष्टः स्वपलप्रेषु, न  
 24 पुनः कीर्तितुः लुब्धो गुणप्राप्तेषु, न पुनरर्थेषु; गृहः सुभाषितेषु, न पुनरकार्येषु; सुविशितः कलासु, न 24  
 पुनरलीकरूपदबादुवचनेषु । तस्य कपालकर्यालपारविदारितवैरिवारणकुम्भस्वलीगलितमुक्ताफलवि-  
 भूषिताखिलक्षितितलस्य सर्वत्रास्खलितप्रसृतनिस्सीमप्रतापतपनशोपिताशेषपिपक्षलक्षकीर्तिसरसीवि-  
 27 सरस्य शरद्वन्द्वचन्द्रिकायदातगुणसंघातस्य निरप्यधिसौभाग्यलक्ष्मीकटाक्षलहरीलक्षितसामिलापचपुर्व- 27  
 भवस्य नञ्जनेरुनेश्वरशिरःप्रेक्षिणमिमुकुटतटोद्भवप्रयाजालपिङ्गितितपादारविन्दस्य प्रतापान्तात्तद्विष्व-  
 क्यालप्राप्तविश्रान्तशासनस्य मधुमयनस्यैव कमला, कुमुदयन्त्रोरिव कौमुदी, निहपमरूपतिरस्त्रतस्तु-  
 30 मुन्द्रीसार्या अनन्यसामान्यपुण्यलावण्योपचिता अजिकलकलाकलापकलिता सदा सख्यसंधानवृत्ता 30  
 यधाना सर्वान्तःपुरयधाना समप्रगुणप्रभाभिरामा प्रियकुश्यामा स्वयंचरपरिणीता कान्ता कान्ता  
 यभूव । अथ तस्य तथा सार्कं नाकेश्वरस्येव दृष्ट्या त्रिपयसुखमनुभवतः कोऽपि कालो व्यतिचक्राम ।  
 33 § ५) अन्यदा चाम्यन्तरसमासीनस्य तस्य मूपस्य कतिपयमग्निजनपरिवृतस्य क्लेशपश्याप्रापति- 33  
 स्तितयामपार्धस्य वादुलतावलगितवेष्टलता प्रतीहारी समापयी । तथा विनतया भूषतेः पदपद्मयुग्मम्  
 युग्ममकस्या विसप्तम् । देव, एष शरदसंसंसेनापतिपुत्रः सुपेणाग्यस्तदा देवस्यैवाग्रया मालयनरेन्द्र-  
 36 विजयार्थं ययौ स संप्रतं द्वारि स्वाभिनन्दनम्युज्ज्वलनमिलपवस्ति । रामोक्तं 'प्रविशतु' इति । 'यदा- 36  
 क्षापयति देवस्तत्रमरणम्' [ इति ] वदन्त्या तथा प्रवेशितः सेनानीः । स च नृपं विदोऽस्य किंचिद्भाग  
 मुपसर्प्य नतान् । राजापि 'आसनमासनम्' इति जलता दक्षिणकरतलेनोत्तमाङ्गं परिस्पृश्य संमानितः ।  
 39 ततो निरचितदेवीप्रणामः स सरलसामवायकनायकगणान्वितदूरे यथोचितनिष्ठरे निपत्याद् । अथ 39  
 पृथ्वीभृता तमासनामीनं सुपेणं निरीक्ष्य हृदयाम्यन्तःप्रार्थितप्रमोदाभ्युत्पूरितनिव्यन्दविन्दुसंदोहमिप

12) F निर्जन 13) F विश्वेश्वर 16) F सख्यला 19) F वृद्धवर्मा 20) F दहनं न, F तपनं न 23)  
 F विलिखते 24) F एवमेव for सुखो 29) F नरोद्भवराजा 30) F अविनयान्तरम् 31) F Kaler, सदा  
 परिणीत & विनयुक्तानां 33) F वृद्धवर्मा निरस्य वद 34) F प्रीति 35) F वृद्धवर्मा 36) F प्रीति नास्ति  
 39) F प्रमोदाभ्युत्पूरित 40) F om. पूरित, एव 'नरे यथोचितनिष्ठरे' इति 41) विनयान्तरम्

1 मुञ्चता त्रिगन्धधवलपद्मलचलघनयुगलेन 'सुपेण, कुशलं तव' इत्यप्रच्छि । तेनोक्तं 'देवचरणयुगल- 1  
दर्शनेनापि सांप्रतं मम क्षेमम्' इति । नृपेणोक्तं 'मालवनरेश्वरेण सह भवतां को वृत्तान्तः समसूतः ।  
3 ततः सुपेणः प्रोवाच । 'देवपादानामावेशेन तदा चतुरङ्गवलेन मालवपतिना समं संग्रामः समजितः । 3  
तावदेवप्रतापेन प्रसर्पता मत्सैन्येन रिपुबलं भग्नम् । सैनिकैस्तदीयं सर्वस्वमपि स्वीचक्रे । तस्यान्तःस्थितो  
5 ड्यालचरितो बाल एकः पञ्चवर्षदेशीयस्तद्वृत्तपतिसुतः स्वदान्त्या युध्यमानो ऽस्माभिर्गृहीतः । स एव  
6 सांप्रतं द्वारदेशे ऽयतिष्ठते ।' ततो भूषतेरादेशलेशेन मालवनरेन्द्रनन्दनो महेन्द्रनामा स्फुरत्सौभाग्य- 6  
सुभगः पुण्यलावण्यावयवश्रीक्षमपककुसुमतनुरतनुगुणग्राममन्दिरं भविष्यन्महागन्धगज इवादीनैर्दृष्टि-  
पातैर्विलोक्यग्रास्थानमुपनृपमाजगाम । ततो राक्ष विलसत्लेहनिर्महदा दीर्घतरभुजादण्डाभ्यां गृहीत्वा  
9 निजोत्सङ्गे निवेशितः । भूपतित्तं निरीक्ष्य प्रमुदितमना समुद्र इव चन्द्रमसं स्वयं परिरम्भ्य वभाषे । 9  
'अहो, वज्रकठिनमानसो ऽस्य जनको यो ऽद्यावत्स त्रियोगे जीवति ।' देव्यपि कुमारं देवकुमारमिव  
पश्यन्ती पुत्रमिव स्नेहं विभ्रती जल्पितवतीति । 'घन्या सा युवतिर्यस्याः कुक्षीं रोहणमिराविष गुणैरस-  
12 पत्नं पुनरजम् ।' शरणा सा या सुतविष्टे आत्मानं विमर्ति ।' सचिवेश्वरैरुक्तम् । 'किं करोत्वेषा, ईदृश 12  
एव विधिपरिणामः । तव सुकृतविलसितं चैतत् ।' अपि च ।

भवेयुर्न भवेयुर्वा कस्य कस्यापि भूशूराः । अतीव स्युः पुनः पुण्यवशतः सर्वतः श्रियः ॥ २१

15 § ६ ) अत्रान्तरे स बाभ्यन्तरगुरुद्वयज्वलनज्यालावलीतसचिचो वाप्याश्रुमी रोदितुं प्रवृत्तः । 15  
ततस्तस्य महीभृताः ससंघमजलतरङ्गास्फासितशतपत्रमिव समुदितोदयाचलचूलावलम्बितारण्डमण्ड-  
लकिरणगणाहृतविषयधूसरशशधरविन्धमिव दीप्रदीपप्रभापराभूतमालतिप्रसूनमिव बालस्याह्यं  
18 पश्यतः किंचिचित्ते 'महदुःखम्' इति यदतः प्रसूतवाप्यजलाद् नयनयुगमभूत् । प्रकृतिकरणहृदयाया 18  
देव्या अपि क्षणमश्रुविस्तुसंदोहेन निपतता कुचकलशोत्सङ्गे द्वारलीलायितमलचक्रे, मन्त्रिजनस्यापि  
पतितश्चाश्रुप्रसरः । 'अहो अनुच्छगुणयत्सल वत्स स्वच्छचित्तः, मा विषादस्यावकाशी भव' इति जल्पता  
21 भूभृता स्वदुकूलाञ्जलेन बालस्य विमलीकृतं पदनकमलम् । ततः परिजनोपनीतरीतलजलेन कुमारस्य 21  
स्वस्य च नयनानि प्रक्षालितानि देव्या मन्त्रिगणेन च । राक्ष भणितम् । 'भो भो! सुख्युग्रमुजाः सचि-  
वेश्वराः, भणत किं कुमारेण ममोत्सङ्गसंगिना रुदितम् ।' तत एकेनोक्तम् । 'किमत्र श्रेयम् । यत एव  
24 जलु बालः पिदमावृषियुक्तो विषण्णचित्तः, अत एतेन रुदितम् ।' अपरेणोक्तम् । 'देव, त्वां विलोक्य 24  
निजपितरौ हृदि स्थिताविलम्बेन रुदितम् ।' अन्ये च भणितम् । 'देव, तथा भस्मिन् समये सम्यग् न  
द्यापते यदस्य बालस्य पितरौ किमवस्थान्तरमनुभवतः, अतो ऽनेन दुःखेन रुदितम् ।' राजापि अजह्य ।  
27 'किमत्र विचारेण, इममेव पृच्छामः ।' भणितश्च भूपतिना । 'पुन महेन्द्रकुमार, कथय कथं त्वयाधुपातः 27  
कृतः ।' ततः कुमारेण किञ्चित्सगद्गदं गम्भीरमनुपशब्दं भणितम् । 'पश्यत विधिविलसितम्, यच्चादृश-  
स्यापि तातस्य पुनन्दरलमविःप्रस्य राज्यभ्रंशः समभवत्, तथाहं च शत्रुजनस्योत्सङ्गसंगतः शोचनीय-  
30 तामगमम्, ततो मयानेन मग्युना वाप्यप्रसरो रोदुं न शक्यते ।' अथो भूभृता तद्वक्त्रिगतशस्त्रविस- 30  
यावद्धरसाक्षिप्यमाणमनसा भणितम् । अहो बालस्यामानो ऽस्मिमानः, अहो साधुमन्त्रम्, अहो वचन-  
विन्यासः, अहो स्फुटाक्षरलापत्वम्, अहो कार्याकार्यविचारणं चेति सर्वथा प्रिसयनीयमेतत् । यदेत-  
33 श्यामपयवस्थायामीदृश एव बुद्धिदिभवः ।' इति जल्पता भूभृता वीक्षितानि सचिवेशाननानि । मन्त्रिभि- 33  
रुक्तम् । 'देव, को ऽत्र मिसयः । यथा गुह्याफलप्रमाणो ऽपि ज्वलनो दहनस्वभावः, सिद्धार्थमात्रो ऽपि  
रत्नविशेषो गुरुरेव, तथैते महार्थप्रसूता राजपुत्राः सत्तपीरूपमानप्रभवेर्गुणविभवेः सह संवर्धितदेहा एव  
36 भवन्ति । अन्यत्, देव, नैते प्रकृतिपुरुषाः, किंतु देवत्वच्युताः सायशेयशुभकर्मणो ऽत्र जायन्ते ।' ततो 36  
महीभृता जल्पितम् । 'एवमेवेतत्, नात्र संदेहः' इति । भणितश्च सातुनयं कुमारः । 'घत्स, मा चिन्ता-  
चान्तमना भव । यथार्हं भवतां रिपुस्तत्सलम्, न पुनः सांप्रतम् । यदा त्वमस्मन्मन्दिरे समागतस्तदा-  
39 प्रभृत्येव त्वद्दर्शनमात्रेणापि स त्वत्पिता नृपतिर्मित्रं जातः । भवान् मम पुत्र एव । एवं परित्यायाधूर्ति 39  
मा कार्षीः । मुञ्च प्रतिपक्षबुद्धिम् । अमिरमस्व वत्स, स्वच्छयात्मनो निकेतने यथा, सर्वमेव भव्यं भावि'  
इति भणित्वा नृदेवेन कुमारस्य वक्षःस्थले स्वकण्ठकन्दलादुच्चार्य निर्मलमुकाफलहारो निक्षिप्तः,  
42 दत्तानि च भ्रमुकफलफालीकलिततागवल्लीदलानि । तेन 'महाप्रसादाः' इति भणित्वा तत्सर्वं 42

1 स्त्रीष्वे । अर्पितश्च देवगुरोः सचिवाधीशस्य भणितश्च । 'तथा त्वयैव उपचरितव्यो यथा कदाचन 1  
सौचपित्रोर्न स्मरति, सर्वथा तथा कर्तव्यं यथा ममापुत्रस्यैव पुत्रो भवति' इति । ततः किञ्चित्कालं  
3 स्थित्वा राजा भद्रासनात्समुत्स्र्यौ । हृतदिवसव्यापारस्य तस्यातिश्रान्तो वासः । 3

§ ७ ) अथान्यदिवसे बाह्यास्थानमण्डपमुपगतस्य हस्तनरेन्द्रमण्डलीपरिगतस्य तस्य भूपतेः सुर-  
गिरेरिव कुलशैलमध्यगतस्यागता धौतघवल्दुकूलयुगलनिचसना मङ्गलप्रीवासुत्रमात्राभरणशोभमाना 6  
सुमङ्गला नामान्तःपुरमहत्तरा, दद्या च राशौ प्रौढराजहंसीव ललितगतिमार्गा । सा च कञ्चुकिनी 6  
नृपतेर्दक्षिणकर्णे किञ्चिद्विधेय निर्गतवती । ततो भूयः स्वयमनल्पविकल्पसंकल्पदोलायमानहृदयः  
क्षणमास्थाने स्थित्वा विसर्जिताशेषस्यैकलोकाः कण्ठीरवपीडादुत्थितवान् । प्रियङ्गुदयामाभवनं प्रति प्रच-  
9 लताचलापतिना चिन्तितम् । 'अहो, सुमङ्गलया कथितं यद्यद्य देव्या बहुधा विविधमङ्गीभिर्मणितयापि 9  
परिजनेनालङ्कारोऽपि न कलयांच्चे आहारोऽपि न, केवलममानो मान एवावलम्बितः । किं पुनर्देव्या  
कोपकारणम् । अथवा स्वयमेव चिन्तयामि, यतः स्त्रीणां स्वमावत एव पञ्चभिः कारणैः कोपः समुत्पद्यते ।  
12 तद्यथा प्रणयस्खलनेन १, गोत्रस्खलनेन २, अविनीतपरिजनेन ३, प्रतिपक्षकलहेन ४, श्वभूषंतर्जनेन ५ । 12  
तत्र तावत् प्रणयस्खलनं न, येन मम जीवितस्याप्येषैव स्वामिनी तिष्ठत्यन्यस्येति । अथ गोत्रस्खलनमपि  
न, येनास्याश्चैवाहया सकलान्तःपुरपुरभीजनमपि व्याहरामि । अथ परिजनोऽपि कदाचन ममाहालोपी  
15 भवति न पुनर्देव्याः । प्रतिपक्षस्खलनमपि न, येन सर्वोऽप्यग्नःपुरजने देवतामिव देवीं मन्थते । शेषं 15  
श्वभूषण्डनं दूरत एव न, येनास्माकं माता महामहीपतेरप्येऽङ्गिमायिष्य देवी भूतेति । ततः किं  
पुनरेतद्भवेत् ।' इति चिन्तयन् भूपतिर्देव्या वासवेश्म प्रविशेत् । न पुनस्तस्य सा लोचनगोचरतां  
18 जगाम । नृवेचेन पूषा चेदिका कापि 'कुत्र देवी' इति । तया निवेदितम् । 'देव, देवी कोपौकति प्रविष्टा ।' 18  
तत्र भूमिबिभुर्धौ । दृष्टानेन देवी हस्तिनोन्मूलितेय कमलिनी, भग्नेव वनलता, प्रोत्क्षिप्तेव कुसुमज्वरी ।  
ततस्तां प्रेक्षमाणः क्षितिपतिसस्याः सयिषधत्तां यभूय । तव आसनासयिनयमलसायमाना धारलोचना  
21 समुत्स्र्यौ, निजमासनमदात् । उपविष्टो राजा देवी च । ततः पृथ्वीपतिरुवाच । 'प्रिये कोपने, किमे- 21  
तद्कारणे चैव शरत्समयवारिधाराहतसरोजमिवोद्गहसि यदनाम्बुजम् । नाहं किञ्चिदपराधं स्वस्यान्यस्य  
या स्यामीति । ततो मनः प्रसन्नतामानीय निवेद्य । किं मया न तव संमानितो बन्धुजना, किं वा न  
24 पूजितो गुरुजनः, किं वा न संतोषितः प्रणयियगः, अथवा न विनीतः परिजनः, अथ प्रतिपक्षः सपत्नी- 24  
सारथः, येन कोपमयलम्ब्य स्थितासि ।' ततस्तद्वचः श्रुत्वा किञ्चित्सहाय्यमास्यं निर्माय देवी सुधासुचं  
वाचमुवाच । 'देव, तव पदपद्मयुगमप्रसादवशातः किञ्चिदपि न न्यूनमस्ति, किञ्चनेकभूमिनापकमौलि-  
27 मुकुटमणिन्यकोटिनिष्ठैश्चरणयुगस्थापि तव प्रणयिनी भूवाश्च वीक्ष्यपञ्चा ज्ञातासि । पादहस्तव्यास्त- 27  
रलङ्घनः पुण्ययत्नास्तनूद्भयः खेदमाजनं महेन्द्रकुमारस्तादृशो मम मन्दभाग्यायास्त्वयि नाये सत्यपि  
नास्तीत्येतद्वाचयन्त्याः स्वसोपरि निर्वेदः, तयोपरि च मम कोपः समजायत' इति । ततो विसृज्यसेर-  
30 चेतसा नीतिप्रचेतसा विशामीदौ न चिन्तितम् । 'पश्यताविशेषित्वं महिलाजनस्य यदलीकासंयत्नमल- 30  
पितेरीदृशीद्विष्यन्ते कामिनीभिः कामुकजनस्य चेतासि ।' ध्यातव्येयुक्तम् । 'देवि, यदेतत्तव कोपकारणमत्र  
क उपायः । दैवायत्तमेतत्, नात्र पुरुषकारस्यावसरो नान्यस्य चेति । यतः,

33 अनुपमाय कृष्णन्ति स्वजनाय कुबुद्धयः । दैवायत्ताः पुनः सर्धाः सिद्धयो नैति जानते ॥ २२ 33

§ ८ ) तादेदेवविधे व्यवस्थिते कथमकारणे कोपमवलम्ब्यसे ।' देव्या विज्ञातम् । 'नाथ, नाहमकार्यं  
कृपिता, किंतु कार्य एव । किं यदि महीपतिरयमं विधाय देवतामाराध्य संतर्ति याचते ततः कथं  
35 मनोरथाः प्रमाणकोटि नाडीकन्ते, अतः प्रसीदतु मम मन्दभागिन्याः स्वामी देवताराधनेन' इत्युक्त्वा 35  
चरणकमलयुगले निपतन्ती राजा भुजाभ्यां धृत्वा प्रोक्ता । 'कान्ते, यत्वं यदसि तदवश्यं विधास्ये  
सर्वथैवाश्रुतिं मुञ्च । परित्यज संतापम् । क्रुद्ध भोजनम् । भज पञ्चोचरसंभवं सुखम् । प्रिये, निशि-  
39 तासिधारया श्रिनयनस्य पुरो धृत्वा स्वमार्गं, वात्यापन्या अग्रतः शिरसा बलिं दत्त्वा वा, महादमनाने 39  
भूतमेवपिशाचादिकं कामपि साधयित्वा, विषया वा पुरन्दरमपि समाराध्य मया तनुजो याचनीय एव ।'  
इति भूयश्चनं समाकर्ण्य हर्षप्रकर्षप्रवृत्तसर्वाङ्गरोमोद्गमा प्रोक्तुमयदनाम्बुजा देवीं समजनि । ततो  
42 नृपतिरुवाच हृतमञ्जनमोजनविधिर्पिधिं मञ्जिगणं समादिदेश । 'भो भोः सुखदामसुखाः सचियाः, 42

1) F यतः कथं 3) F यतः मञ्जिगणं 13) F अथ गेय 16) F मया महीते 22) F पादादनि  
कोमुद्रति, 36 सम्पत्तस 23) F तन्मिनी 31) F क्रुद्धि 35) F बाले एव च 39) F त्रिवेद्य पुत्रो 40) F  
तिरारितं सिद्धि, F Inter. मयकिता & सिद्धा, F नृजने for तनुजो 42) F विधिर्पिधिं, F भो भो

1 अथेदशो वृत्तान्तः समभूत् । देव्याः कोपकारणमात्मनः प्रतिहारोद्दणं च कथयामास । मन्त्रिभिः 1  
रक्तम् । 'देव, यतः

3 अङ्गणवेदी घसुधा कुल्या जलधिः स्थली च पातालम् । वल्मीकश्च सुमेरुः कृतप्रतिग्रस्य धीरस्य ॥ २३ 3  
तथा,

परारुमयतां नृणां पर्वतो ऽपि तृणायते । ओजोविवर्जितानां तु तृणमप्यचलायते ॥ २४

6 ततो देव, यत्कया चिन्तितं तत्तथैव । सुन्दरश्चैव ईदृशो देवस्याध्यवसायः । यतो भणितं पूर्वमुनि- 6  
मिलोकशास्त्रेषु । यथा,

अपुत्रस्य गतिर्नास्ति स्वर्गो नैव च भव च । तस्मात् पुत्रमुपै दृष्ट्वा पश्चादर्थं समाचरेत् ॥ २५

9 अन्यच्च, देव सर्वान्यपि कार्याणि पिण्डपात्रीयप्रदानादीनि पुत्रं विना न संपद्यन्ते पुरुषाणाम् । मन्यते च । 9

विधायतो ऽपि नो यस्य सूनुरन्यूनविक्रमः । बृथा तन्नम् शाखीयं पुष्पैराह्यो ऽपि निष्फलः ॥ २६

12 तेन प्रधान एव स्वामिनः परारुमः । देव, तिष्ठन्तु सर्वे ऽप्येते शशिदोषरुपोपास्तिमहामांसविक्रय- 12  
कात्यायन्याराधनप्रमुखाः प्राणसंशयकारिणः सुतप्राप्त्युपायाः । समस्ति स्वस्तिहारिणी महाराजवंश- 12  
प्रसूतपूर्वपुरुषसामिध्याध्यासिनी राज्यलक्ष्मीर्भगवती कुलदेवता । तामाराध्यामाराध्य पुनर्वरं प्रार्थ-  
यस्य' इति । ततो राज्ञा जल्पितम् । 'साधु मन्त्रिपुङ्गवाः' इति प्रोच्य भूपतिरसनादुत्तस्यौ मन्त्रिगणश्च ।

15 § ९) अन्येषुः स पापिषः स्वयं पुण्यनक्षत्रयुतायां भूतेष्टायामशेषनिकचतुष्कादियु लद्वादीन् 15  
देवानभ्यर्च्य यक्षराक्षसादिभ्यो देवेभ्यो पालि द्रवा दुःस्वितान्धकार्पाटिकादीननुकम्प्य निर्मितक्षान-  
क्रियः प्रातृत्यौतपथलदुकूलयुगलः धीखण्डद्रव्यार्चिताङ्गः कण्डकन्दलन्यस्तुमनोमनोरममालः

18 परिजनभूतकुसुमपलपटलिकोपचारसारः कमलादेव्यालयं प्रविश्य सपर्यां विरचय्य दर्भसंदर्मितकस्तरे 18  
निषण्णः कृताञ्जलिः स्तुतिं पपाठ ।

पञ्चतभविमोवैष्णवपञ्चमरबल्लभे । विधेहि पुनपक्षां मे पक्षे पञ्चासनस्थिते ॥ २७

21 ततो नरेभ्यो भक्तिभरनिर्मलहृदयस्त्रिरात्रं जितेन्द्रियः कुशमये कस्तरे स्थितवान् । तुरीयदिने च नृपो 21  
ऽज्ञातदेवतावर्शानामर्पयताः श्यामलकुटिलललाटपट्टधरितभ्रुकुटीमहद्भीषणाननो धामेन भुजादण्डेन  
पृथीत्वा कुन्तलकलपं दक्षिणबाहुधृतखड्गरेखेन कण्ठपायां यावत्प्रहारं दातुमारब्धयान् तावदेवतपा  
24 हाहाववाक्यपुरःसरं तस्य स्तम्भितो भुजादण्डः । राजापि यावदुन्नमितास्यः पश्यति तापद्वन्द्वविधु- 24  
संविधाने ऽपि विशेषविक्रमकरकमलपरिमलमिलङ्गिकुलसङ्गारमुखरितदिङ्मङ्गला कमलालया वैधी  
राजकमला प्रत्यक्षीनभूव ।

27 § १०) तद्दर्शनसमुत्पन्नरोमाञ्चकचक्षो विसितवदनारविन्दः कृतप्रणतिः क्षितिपतिरासीत् । 27  
राजलक्ष्म्या भणितम् । 'भो नरेश्वर, निलक्षीकृतप्रतिपक्षलक्षयनितावैधन्यस्थूललक्षं रूपानरलं प्रीत्यायां  
किमित्यायास्यते ।' नृपेणोक्तम् । 'देवि, वरुणा त्रिपत्राभ्यन्तरे मम निराहारस्यापि न निजदर्शन-  
30 मदायि ।' ततो राज्यश्रिया किञ्चिद्विहस्य प्रोक्तम् । 'यत्स, वरु मया किं कार्यं तव' इति । अयो 30  
निगदितं मेदिनीरोन । 'देवि, प्रसादं विधाय सर्वकलाकलापनिलयः प्राज्यराज्यपुराधरणचौरैः  
कुलमन्दिरायष्टमस्तम्भनिभः पुत्रः पथिगुणशाली दीपताम् ।' ततः क्षित्या राज्यकमला समुवाच ।

33 'महाराज, किं को ऽपि कदाचन मयि पुत्रो भवता न्यासीकृतो ऽस्ति, येन मां प्रार्थयसे ।' राजोक्तम् । 33  
'यद्यपि मया तनुजो न समर्पितस्तद्वितथम् । परं कल्पलतासंनिधाने किमु को ऽपि बुभुक्षया  
विलक्षीयते । स्वर्गपगापुलिनायस्थाने ऽपि किं तृणया वाध्यते । असपन्नचिन्तारक्षमा  
36 सावपि किं दौस्त्येन दूयते । त्वयि दृष्टायां किं को ऽप्याधिरागयमनुभवति ।' देव्या ऊचे । 'महाराज, 36  
मया परिहासः कृतः । सर्वगुणसंपूर्णः पूर्णिमाचन्द्र इव कलाकलापनिलयस्तवेकः पुत्रो भवती' इति  
भणित्वा राज्यलक्ष्मीस्तिरोदधे ।

39 § ११) ततो नृपतिर्लम्घ्यराज्यधीप्रसादः श्रीदेवीपूजाधिर्गत्य निर्मितक्षानभोजनः सभायामुपविश्य 39  
मन्त्रिमण्डलमाचार्यं च यथावृत्तं निवेदयामास । मन्त्रिभिर्जल्पितम् । 'देवगुणप्रसादादेतद्वयतु ।' ततः

1) P देव्याश्च कोप 5) O नृणां, B सर्वोऽपि for पर्वतोऽपि 6) P शूरस्य एव B शूरस्य 7) P B om.  
स्वर्गो नैव etc to समाचरेत् 9) O संवत्से 11) B एरिस्तेस्ते 15) P क्षर मनुष्यवत् 17) O प्राकृत्यौत, P  
चरित्रागण्ड 18) P om नृपुत्र, P प्रसारे for कस्तरे 30) P राजश्रिया 32) B नृपुत्रपरिणाममवष्टम्भः पुत्र प्रदीकयाम् ।  
तत सिगा 35) B निःस्त्रीक्षिणौ 37) P B लक्ष्मणौ 39) P B श्रीदेविपूजा 40) O प्रमदाद्वयवत् ।



1 क्षमापरिवृद्धो दृढवर्मा दृढप्रतिष्ठा मास्थानादुत्थाय देव्यै वृत्तान्तमचीकथत् । देव्यपि दृष्टमानसा समज- 1  
निष्ट । राज्ञा सममे ऽपि नगरे वर्षोपनमोहोत्सवञ्चके । इतश्च धर्मोऽगुणं करनिरूपसरेण तमःसमूहं 3  
3 निराकृत्यास्तसमस्तकिरणदण्डो ऽस्ताचलचूलायलम्बी चमूय । 3

सति प्रभापतावद्ये न प्रभा तनयस्य मे । इति ध्यात्वास्तदग्नेन रविप्रस्तः सरस्वता ॥ २८

विना जीवितनाथं तं किमन्यैरवलोकितैः । इतीव नखिनी जडे निद्राण्मलिनैश्च ॥ २९

6 तदन्धकारं समभूद्देव्यादपि भैरवम् । यत्र वर्णधियां लोपो ज्ञायते स्वः परश्च न ॥ ३० 6

ततः शय्यागृहान्तर्धौतधवलपदप्रच्छादिते मन्दाकिनीपुलिनतल्लिने तलिनोदरी प्रियहुस्यामा समारा-  
धितदेवगुरुचरणरुमला प्रमोलामीलितचारुलोचना पाश्चात्ययामिनीयामे स्वमे ज्योत्स्नाप्रवाहसंभृतदि-  
॥ पञ्चरुममन्दकुमुदानन्दप्रदं कलङ्कनिकलं बहलपरिमलार्कपितालिकुलकलितया कुवलयमालया परिवृतं ॥  
कलाभृतमद्राशीत् । तावन्मातातिक्रमहतमङ्गलमृदङ्गसंगतसंरावेण प्रबुद्धा । ततः स्वभावानुसदशस्वम-  
दर्शनरसवशाप्रहर्षसमुच्चलद्रोमाश्चक्रचितया देव्या विनयावनतोत्तमाङ्गया यथादृष्टः स्पष्टः स्वमः  
12 क्षितिमर्तुः पुरो न्यवेदि । राजा तद्वाक्यमाकर्ण्य विस्मयसेरमनाः सुधासागरागतस्यमिधात्मानं मन्य- 12  
मानः प्रीयाच । 'प्रिये, यो राज्यलक्ष्म्या पुनरपि प्रदत्तः स संप्रप्तं फलिष्यति ।' ततो देवी 'दिव्यताना-  
मनुग्रहेण राज्यधियो वरप्रभावेन गुणगुरुणां गुरुणामाशीर्वादेन च याम्बुधिरं भवतु' इति जल्पन्ती  
15 कवीनामप्यगोचरं प्रमोदं प्रतिवेदि । 15

§ (१२) अग्रे महीनेता कृतान्यदयः समस्तसचिवाधीशैरलंकृतां स्वप्रपाठकरन्वितां राजहंस  
इय सरसीं सभामलंकृत्य देव्या दृष्टे स्वप्न निवेद्येति पप्रच्छ 'को ऽमुष्य फलविपाकः' । ततः  
18 स्वप्रपाठकैरुक्तम् । 'यथा किल महाराज, महापुरुषजनन्यः शशिसूर्यवृषभहरिगजप्रभृतीन् स्वप्नान् 18  
पश्यन्ति । तेन तस्येदृशस्य सकलकलाभूदृशानस्य प्रधानपुरुषजन्म सृज्यते ।' राज्ञा भणितम् । 'देव्याः  
पुत्रजन्मफलं राज्यधिया वरेणैव निवेदितम् । यः पुनः शशी कुवलयमालया कलितस्तद्वर्षं पृच्छामः ।'  
21 ततो गवितं स्वमकोपिदै । 'देव्य, नूनमेवा तव दुहिता भविष्यति' इति । अथ देवगुरुणा मन्त्रिणा 21  
भणितम् । 'देव्य, युज्यते एतत् । यदि कुवलयमालेव चन्द्रतो विभिन्ना भवति ततः संभान्यत एतत् ।  
एषा पुनस्तमेव मृगाङ्गमयगृहा स्थिता । तेनेषा कान्येतस्य राजपुत्रस्य पूर्वजन्मलोहप्रतिधया कुवलयमालेय  
24 सर्वजनमनोहरा मित्तमा भाविनी' इति । भणितं भूपेन 'संगतमेतत्' । ततः किञ्चित्कालं विद्वद्गोष्ठ्या- 24  
मुपविश्य विशापतिर्विचस्रस्तुतं छलवेदी समुदतिष्ठत् । अथ देवी तद्दिनमारभ्य लाग्यपुण्यावयवा  
परिजनस्य पटुमता साधुजनस्यानुकूला सर्वप्राणिगणे सानुकम्पा संप्रितिवोददसौहृदा सामोदा गर्भे  
27 धीरिवोद्वहन्ती विरराज । 27

§ (१३) अथ क्रियति काले ध्यतीते तिथिकरणनक्षत्रसुन्दरे वासरे शुभे लग्ने होरायामुपैरुपयामुश्च-  
स्थानस्थिते ग्रहचने वृद्धाङ्गनामिरनेश्वरिभिः सततं रक्षतिरुपचर्यमाणा, तान्नपर्णीय मोक्षिकम्, रोहण-  
30 भूविद्य एतम्, वैदूर्यभूमिरिय येदूर्यम्, प्राचीय चित्रमानुषम्, मलयचलाचलेय चन्दनपादपम्, वारि- 30  
धिवेलेय विष्णुम्, राजहंसीय विशदच्छदम्, प्रमापहतप्रदीपप्रभम्, विकस्वरवदनकमलम्, कुवलयदल-  
लोचनयुगलम्, सा पतिर्न पुनरसुत ।

33 ततो देव्यनुजीविन्यो हर्षोऽकुलदृशो भूशम् । अहपूर्विकया धीमदृढवर्मान्तिकं ययुः ॥ ३१ 33  
यस्येते सुतरजस्य जन्मना देव संप्रति । इत्युक्त्वा भूपतिस्तासामभूत् प्रमोदमेतुः ॥ ३२  
दृढवर्मा महीपालस्तदा दानमदानमुदा । तथा ताम्यो यया तासां दारिद्र्ये ऽभूद्विद्रता ॥ ३३  
36 यया प्राप्य निधिं को ऽपि भवेदर्थप्रकर्षमाह । तथा तदा तनूजन्मजन्म भूपतिरप्यमूत् ॥ ३४ 36  
भूयः प्रयवंपामास निःसामान्यं महोत्सवम् । महाहर्महतामहां कात्यामास च स्वयम् ॥ ३५  
तन्माना युयतीजातिस्तयोर्कर्मनीयत । यथा ह्यौ नरेशो ऽपि शिरसा वृषमप्यधात् ॥ ३६

1) B also इत्यां 2) B मतोवाच चके. 4) B प्रमापहतन 5) B has a marginal note (on 'देव्यपि')  
thas 'इषादि'. ईषपते चर्मा कृष्णप्रदलेषा भिक्षाया लो । जषकापते चर्मा मीनशिरसः । 7) P पृथग्ज्योति,  
P पुनितारमिने, C adds देरी after विद्वद्गमा 9) B वदु 14) P गुणगुरुं आसीत् 16) C गुणगुरु प्रमोद-  
मन्त्रि सन सगुणपितरं स्मयतश्चकुच तेष्व स्मरन् पप्रच्छ कोऽमुष्य 19) Cg ततोऽग्रे स्थितं यथा for तेन etc. 21) C B  
दनुजमित्रा 22) P पुन्यकाय ११ इतो, B adds on the margin कश्चिद् between गुणगुरु and वज्रो  
23) P कृष्णकृष्णात् (शिरा 25) B has a marginal gloss कर्षयन् on कर्षयन् 26) B नरेशिर-रुधोरा, B has  
a gloss मेव तय on गर्भे 31) Cg यत्ते, B इत्युक्त्वा नृपते 33) P B C इत्यां or इत्यमो, but the spe ling  
इत्यां is uniformly adopted here 36) P योर्दं प्रकर्षम्

- 1 पण्डितान् पूजयामास बालकांश्च नराधिपः । पाठकोलाहलोत्तालान् बहवः सूतिमातृकाः ॥ ३७ 1  
 प्रीणयन्नर्थिनां सार्यमर्थैर्भुजयलजितैः । सुतोर्जन्मोत्सवं चाह चकार पुरि भूपतिः ॥ ३८  
 3 § 1४) ततो राजा समाकार्यं ययौ भौहूर्तिकं संमान्य पत्रच्छ । 'हंहो सांवत्सरिक, कथय कुमारस्य 3  
 जन्मनक्षत्रग्राहाणां फलम् ।' दैवज्ञेन निवेदितम् । देव शृणु । आनन्दः संवत्सरः । ऋतुः शरत्स-  
 मयः । मासः कार्तिकः । तिथिर्दिजया । वारो बुधः । नक्षत्रं हस्तः । राशिः कन्या । योगः सुकर्मा ।  
 6 सौम्यग्रहनिर्दिक्षतं लग्नम् । संपूर्णवलाः सर्वे ऽपि ग्रहाः सौम्याः, एकादशस्थानस्थिताः पात्रग्रहाः । 6  
 अपि च ।

वीक्षिते ऽत्र ग्रहैः सौम्यैर्मुहूर्ते स्मूर्तिशालिनि । चक्री वा चक्रितुस्त्यद्य सुतो जातो भवेत्सौ ॥' ३९  
 9 वृषेणोक्तम् । 'गणक, कति राशयः, के वा राशिगुणाः ।' निवेदितं निमित्तविदा । 'देव, अयधारण । 9  
 तद्यथा,

- मेयो वृषाख्यो मिथुनश्च कर्कटः सिंहश्च कन्या च तुला च वृश्चिकः ।  
 12 धनुः प्रवीणैर्मकरश्च कीर्तितः कुम्भश्च मीनः कथिताश्च राशयः ॥ ४० 12  
 सांप्रतमेतेषु राशिषु जातस्य पुरषस्य महिलाया वा गुणगण आकर्ण्यताम् ।  
 शूरः कृतहो दीर्घोऽक्षयङ्कर्म पुनर्वसुः । लोलचक्षुः प्रियः स्त्रीणां मेघजातो भवेन्नरः ॥ ४१  
 15 सत्ययादी शुचिर्दक्षो भोगी त्यागी मनोरमः । सुमित्रश्चादगमनो वृषे जातो भवेन्नरः ॥ ४२ 15  
 चलचक्षुश्च सिद्धाक्षो मैथुनासक्तमानसः । कर्णरोगी घनेनाढ्यो जायते मिथुने नरः ॥ ४३  
 शूरः कृतहो द्रव्याढ्यः रुशान्नो शुद्धयत्सलः । कोपनो ऽत्यन्तदुःखार्तः कर्क जातो भवेन्नरः ॥ ४४  
 18 अभिमानी क्षमाशीलो जननीजनकप्रियः । मद्यमांसरतो नित्यं सिंहजातो भवेन्नरः ॥ ४५ 18  
 धृद्धभावे च धर्माधी सयलोकमनो धनी । कामिनीहृदयानन्दी कन्याजातो भवेन्नरः ॥ ४६  
 इष्यालुमिश्रवात्सल्यपरो दुःखनिरेतनम् । स्फुटपापयो विरागी च तुलाजातो भवेन्नरः ॥ ४७  
 21 क्रूरः शूरः पिङ्गलाक्षो दर्पिष्ठो निष्ठुराक्षयः । धनी वियोगी पिष्टम्यां वृश्चिके स्वाप्तरः सदा ॥ ४८ 21  
 मेधावी सत्यभावी च सयलोकमनोहरः । धर्ममार्यः सुतेजस्वी धनुर्जातो भवेन्नरः ॥ ४९  
 दर्शनीयः सुधीर्विद्वान् पुत्रवान् दीर्घजीवितः । परदारपरस्वागी मकरे जायते नरः ॥ ५०  
 24 लोलहरिर्गजाभ्यादासनो भ्रात्री पिचक्षणः । पराक्रमी च तन्त्रादुज्जातः कुम्भे भवेत् पुमान् ॥ ५१ 24  
 शूरः समुद्रगम्भीरः स्पष्टवाक्यस्तु कोपनः । युद्धप्रधानो गर्विष्ठो मीने जातो भवेन्नरः ॥ ५२

राजान्येतदाकर्ण्य निमित्तविदो रूपवानां सहस्रं प्रदाय समुत्तस्थी । ततः प्रमुदितमना भूपतिर्द्रावश-  
 27 दिने सप्तममपि जन् संमान्य वासोभिः स्वग्रहकुललयमालावृतचन्द्रदर्शनानुसारेण तनुजस्य द्विधापि 27  
 कुललयचन्द्र इत्यार्यां प्रीतीर्णयान्, अपरमभिषेयं धीवत् इति । एवं धात्रीभिः पञ्चभिः परिपाल्य-  
 मानः समितिमिर्यतिधर्म इय कलाकलापेन प्रतिपद्यन् इय, पितुर्मनोऽप्य इय प्रथममानः, सहस्रकर  
 30 इय दिग्भूतसंगसंगतः, सर्वैरपि करतलाकरतलं संचार्यमाणो ऽतिवृषितैरिवाद्योपजनलोचनेः पीपमानः 30  
 सुधामय इय निर्मितः प्रजापतिताम्रपर्दे शीयः । समुद्रादप्य इय कुम्भभूः, दिनकरनिशाकरकरनिकारास्पृष्टे  
 परिजनेनाप्यदृश्यमाने ऽमिलितगुरुजने विद्यागुहे यतिरिय जितेन्द्रियः, भोजनास्वादे ऽप्यरुतादरः,  
 33 अनुकूलदुकुलपुण्यलपरिधाने ऽप्यदृष्टावधानः, तिरस्कृतमुपसुरसुखधिया कुदाप्रसन्नप्रचारिण्या मेधया 33  
 द्वादशवर्षाणि यावत् कलाचार्यपाशांश्यासीरुता इय कलाशालिकलाविमलाः सफला अपि कला हेलया  
 कलयामासियान् ।

- 30 § 1५) अन्यथा च स कुमारः स्फाटकारः परिलसद्दिग्गमाचारः कृतमञ्जनमोजनोपचारान्द-36  
 नानुलितः प्रावृत्तैरक्षौमयुग्मः कण्ठनिक्षिप्तमुमनःस्रक् स्वसदृशप्रसाधनमसाधितोपाध्यायपृष्ठलाः पितुः  
 पदपद्मयुग्मं नमस्कर्तुमुपागमत् । राजापि तं पिष्टोऽय सफललोचनरोचनकारं भास्वन्तमिव कमल-  
 33 रण्डो राकारादाङ्गमिष रसाकरः स्नेहमनः समभूत् । कुमारेण भविष्यं प्रणतः क्षितिपस्तमुत्तरे 33  
 निषेधं प्रोचियात् । 'उपाध्याय, कुमारेण तत्रमयतो भवतः सफलो ऽपि कलाकलापः स्वीचक्रे ।' ततः  
 कलाचार्येणोक्तम् । 'देव, कुमारेण मत्सफारात्म्यमिदं कला न शूढीतः । किंतु कुमारो मेधानिधिः

- 1 सकलभिः कलाभिश्चिरादुत्कण्ठितचेतोर्भविर्धूमिरिव बह्वयः प्रावृषि नदीभिरिवादीनाभिनन्दीनः स्वयं 1  
स्वीकृतः । अथ नृपेणोपाध्यायं विचिन्ता संभूष्य प्रोक्तम् । 'वत्स, तवातुच्छदुःसहविरहदहनसमुत्थ-  
3 चिन्ताधूमध्यामा यथार्थाभिधाना प्रियकुन्दयामा समञ्जसि जननी ते, तत्तां प्रणम ।' एवं समादिष्टः 3  
पुनः 'देवो यथा समादिशति' इति वदन् भूषतेस्तस्मात्समुत्थाय जननीं तदात्यविलोकनामन्दानन्द-  
याण्यभरमुत्तलोचनं समीपीभूय सविनयमाननाम । निःशेषमङ्गलोपचारं कृत्वा सुतं शिरसि चुम्बित्वा  
6 स्नेहेन देहगुरुणां सतीनां मातृणां प्रभावेन पितरमनुहरस्व' इति जल्पितवती यावदेवौ तावत्परित- 6  
मागस्य प्रणिपत्य च जनयित्रीं प्रतीहारीं प्रोवाच । 'देवि, स्वामी स्वयमद्य वाहकेलिं फलेत्यतः प्रेष्यतां  
कुमारः ।' ततो मात्रा स विसर्जितः क्षितिपसमीपमुपाजगाम । वसुधाधवेनोक्तम् । 'मो महासाधनिक,  
9 गण्डवाहनं तुरङ्गममुपनय महेन्द्रकुमारस्य । तथा यथाहमुच्चमस्तिरुगानपरेण राजपुत्राणां नियोजय । 9  
ममापि पचनावर्ते तुरङ्गमपर्येति । अथि च ।

रत्ननिर्मितपर्याणं सौवर्णमुखयन्त्रणम् । अर्पयोदधिकल्लोलं हयं कुवलयेन्द्रे ॥' ५३

- 12 § १६ ) तदादेवानन्तरं तेन कुवलयचन्द्रस्य पुरस्तुरङ्गमः समुपस्थापितः । यश्च कीदृशः । 12  
चायुरिव गमनेकदत्तचित्तः, मनोभाव इव क्षणमात्रदूरदेशान्तरः, युवतिसभा इव चपलः, विपणिश्रेणि-  
रिव मानयुतः, पण्याङ्गनाम्रप्रकर्ष इवानयस्थितचरणवतुष्कः । तं विलोक्य नृपेणोक्तम् । 'कुमार,  
15 किंचित्तुरङ्गलक्षणविचक्षणोऽप्यसि ।' कुमारेण विज्ञप्तम् । 'गुरुवरणकमलाराधनेन किंचित्परिज्ञातमस्ति ।' 15  
भणितं भूपेन । 'धाजिनां कति जातयः, किं प्रमाणम्, किं लक्षणमपलक्षणं च' इति । कुमारेणाभ्यधायि ।  
'नाथ, अवधार्यताम् । यद्भवातामष्टादश जातयः, योद्धाह-सेपाह-कियाहादयः । ते घण्टालाञ्छनविशेषेण  
18 भण्यन्ते । अभ्यस्योत्कृष्टयपक्षः प्रमाणम् । 18

नराङ्गुलानि द्वाविंशन्मुखं भालं त्रयोदश । अष्टाङ्गुलं शिरः कर्णौ पटङ्गुलमितौ मतौ ॥ ५४

चतुर्विंशत्यङ्गुलानि हृदयस्य हृदयं तथा । अक्षीतिथि समुच्छ्रये परिधिप्रिगुणो भवेत् ॥ ५५

- 21 एतद्वर्माणसंयुक्ता ये भवन्ति तुरङ्गमाः । राज्यवृद्धि महीपस्य कुर्वन्त्यन्यस्य धाम्निष्ठम् ॥ ५६ 21  
एकः प्रपाणे भाले च द्वौ द्वौ रन्धापरन्धयोः । द्वौ द्वौ वक्षसि शीर्षे च ध्रुवावर्गं हवे दश ॥ ५७  
अत ऊर्ध्वं गुणैर्न्यूनानन्दमान् या हयानिह । दुःखातिदुःखदान् प्रोचुरभ्यलक्षणवक्षिणाः ॥' ५८  
यावदेतत् कुमारो निवेदयति तावद्भूपेन निगदितम् । 'वत्स, पुनः प्रस्तावान्तरे श्रोष्यामः' इति वदन्ना- 22  
रुद्धः क्षम(परिवृद्धः पचनावर्ते तुरङ्गे, कुमारोऽप्युदधिकल्लोले, महेन्द्रोऽपि गण्डवाहने, अपरा अपि  
राजपुत्रा अपरेषु तुरङ्गेषु । अथि च ।

- 27 गजैस्तुरङ्गैश्चतुर्द्वैरनैकैः पदिकैस्तथा । विस्तीर्णमपि स्वीकीर्णं राजद्वारं तदामचत् ॥ ५९ 27

§ १७ ) ततो घृतसितातपत्रश्चलबाहुचामरयुगलोपवीज्यमानश्चतुरङ्गमूचमपारिधृतः क्षितिपतिः

श्रीपथनयतीर्थं च यथैधेयगुणशाली कौतुकायातलोलोबनप्रमोदमादधानः क्षणेन पुरीपरितरमवाप्य

- 30 सकलमपि पलं दूरतो विधाय वाहकेलिं कर्तुं प्रवृत्तः । कुमारोऽपि धौरितकादिपञ्चगतिरामनिरिक्षणाय 30  
स्वमन्धे पाहकेलौ मुमोष । यात्रजयजयार्थं जवः करोति तावत्सर्वेषां राजपुत्राणां पश्यतामेव तत्क्षणं  
पहलतमालदलदयामलं गमनतलमुदधिकल्लोलः समुत्पपात । ततस्तस्य धाजिनो जवेन दक्षिणां दिशं  
33 प्रति धावतोऽनुधावन्वीय शाखिनः । यदग्रे निकटीभूताः पञ्चार्थास्तेऽप्यनिकटीभूताः । तत एवं 33  
ह्रियमाणेन कुमारेण चिन्तितम् । 'अहो, यदि तावत्तुरगस्ततः कथं नमस्तलमुत्पतितः । अथ यदि देयः  
कोऽपि तवः कथं तुरङ्गत्वं न मुञ्चति ।' एवं चिन्तयता कुमारेण परीक्षाकृते यमजिह्वाकरालया धुरिकया  
36 निर्दयं तार्क्ष्यः कुक्षिप्रदेशे हतः । ततः पतच्छोणितनिवहो यादः शिथिलतर्वाङ्गसंधिर्मूर्च्छानिर्मालिताशः 36  
दितो पतितमात्रः 'कुमारापहारात् पापी' इति भणित्वा तत्कालमेव जीवितव्येन तत्पते । ततस्तं गतामुं  
निरिक्ष्य कुमारेण चिन्तितम् । 'अहो, विसापनीयमेतत् ।

- 39 यद्यप्यस्तत्कथं देवमार्गगामी न चैष चेत् । तुरगस्तदयं किं या प्रहारेण हतो मृतः ॥' ६० 39

§ १८ ) अथ तपास्यसमयसज्जलजलदग्निगम्भीरधीरः कस्यापि शब्दः समभूत् । 'मो निर्मल-

राशिर्धराधिभूषण कुवलयचन्द्रकुमार, समाकर्ण्य मम वचनम् । 'भन्तश्चमस्ति तयाचापि गन्धुतिमार्थं

- 42 दक्षिणदिग्विभागे, द्रष्टव्यं चाष्टपूर्वमेष किमपि ।' इदं च श्रुत्वा चिन्तितं कुमारेण । 'अहो, कथं 42

3) RA Inter. जन्मी & सन्धि, f om. से 4) B तदास्त्री-गेह. 6) C इति वाजपत्नीर्दं देवे देवी मातः. 7) C  
निराति 13) f मनेभर इ. 15) Cg मुखवादेन हि. 19) f सम for ज. 23) f दृष्टा, B दृष्टा. 25) f 'वत्स' इति,  
B om. चद्रक. 30) f पौरादि 35) f Inter. न & तुष्क. 36) Ckh 'तपः' कर्त्तु इति मन्त्र शिरो रक्षित्वा  
शतः । तत्प. 40) C कम्पि. कम्पि. 41) B बंजपुत्र, C गन्धुति.

1 पुनरेतत्, कोऽपि मम गोत्रं नाम च जानाति । अथवा कोऽप्येव दिव्यो मम शुभायतये दक्षिणाशामि- 1  
 मुपमं मां प्रेरयति निष्कारणकरुणापरत्वेन । अतीन्द्रियज्ञानगोचरतया चालङ्घनीयवचनाः किल देवा  
 3 मुनयश्च भवन्ति ।' इति ध्यात्वा दक्षिणाभिमुखं गच्छन् गन्धूतिमतिक्रम्य कुमारोऽशेषान् दिविभागात् 3  
 यावद्विलोकयति तावदप्रतोऽनेकपर्यंतपादपञ्चापदलतागुल्मगहनां महाविन्ध्यादयीं ददर्श । या च  
 पाण्डवसेनेवार्जुनालंकृता, श्रीरिव महागजेन्द्रसनाथा, महापुत्रीव तुङ्गशालकलिता । चिन्तितं कुमारेण ।  
 6 'अवश्यं वरीरुतेन्द्रियश्रमः कोऽप्यत्र महर्षिर्महात्मा दिव्यशानावलोकिताखिलपदार्थसाधः परिच- 6  
 सति । यत्तस्य भगवत उपशमवतः प्रभावेन विरुद्धानामपि जन्तूनां पटस्परमलङ्घिमं प्रेम संजातम् ।'  
 पतद्येतसि चिन्तयन् कुमारः कुचलयचन्द्रो यावत्किंचिद्भागमुपसर्पति तावदनसिद्धरेऽतिस्निग्धबद्ध-  
 9 लक्सिलपथिराजमानं यदुद्रिजकृतकोलाहलमसंख्यशाखासंकुलं चटपादपमण्डपम् । तं वीक्ष्य ताम्रे 9  
 दिशं प्रति चलितोऽचलापतिपुत्रः, क्रमेण च स यद्वृक्षतलमलंचकार । ततो यावत्तत्र कुमारोऽस्ति  
 तावत्तस्य तपोनियमशोपिताङ्गस्तेजसा ज्वलधिष्व, मूर्तिमानिव धर्मः, उपशमरसरजधानीध, निधात  
 12 इव चारित्रलक्ष्म्याः, केलियनमिव सोम्यतायाः, मुनिः कोऽपि महात्मा दिव्यपुरुषमृगेन्द्रयोर्मध्य- 12  
 स्थितश्चक्षुःपथमायातः । नतस्तेन कुमारेण चिन्तितम् । 'यदिमं साधुं सकलशैलोन्यघन्दनीपचरणार-  
 धिन्दुयुगलं प्रणिपत्य स्वस्याभ्यापहारं पृच्छामि । केन हेतुनाहमपहतः, को वैष तुरङ्गः ।' इति चिन्तयन्  
 15 संप्राप्तः पृथुलशिलापट्टस्थितस्य महर्षेः संनिकर्षम् । मुनिना प्रोक्तम् । 'भो शशिवंशविभूषण कुचलय- 15  
 चन्द्रकुमार, स्वागतं तव । वत्स, आगच्छ' इति । अथ तेन स्थानामगोत्रकीर्तनमिस्मितमानसेन महता  
 यिनयेन प्रणतं मुनिपतेः क्रमकमलयुगलम् । भगवता सकलभयमयहारिणा सिद्धिमुखकारिणा धर्म-  
 18 लाभाशीर्षाद् लम्बितः कुमारः । ततो मुनिसमीपस्यदिव्यपुरुषेण प्रसारितः ससंभ्रमं सुरपादपकि- 18  
 सलयक्ष्मलो मागिन्यफडकभरणभूषितो धामेतरः करः । ततो नृपतनुजेन कष्टयेन तस्य पाणितलं  
 गृहीत्येपद्रिततोत्तमाङ्गेन कृता प्रणतिः । मृगेन्द्रेण च यद्वलशिखिलकेसरधारिणा उद्वेलहीर्धतरलाङ्ग-  
 21 लेन प्रशान्तध्रुवणद्वयेन स्तोकमुकुलितालेणानुमानितो रजतनयः । कुमारेण हर्षयशविकसन्मुदितान्त- 21  
 रज्ञेयया स्निग्धधवलया दशा हरिर्दहदो । उपमिष्टश्च नातिदूरे मुनिपस्य । भगवता निगदितम् ।  
 'कुमार, त्ययेति चिन्तितम् ।

24 पृच्छान्यहं साधुभुम्भुं कृतो मे केनापहारः क इवात्र हेतुः । 24  
 को वायमभ्यस्तदिदं निवेद्यमाने मया विल्लरतः शृणु त्वम् ॥' ६१

इति श्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रमसूरिविरचिते कुचलयमालाकथासंक्षेपे श्रीप्रपुञ्जसूरिशोधिते

27 कुचलयचन्द्रोत्पत्तिपुराणपहारसाधुदर्शनकीर्तनो नाम प्रथमः प्रस्तावः ॥ ॥ ॥ 27

### [ अथ द्वितीयः प्रस्तावः ]

§ १) ततश्च दम्तदुतिभिर्मुनीन्द्रस्तमस्तमूहं विदधदधिष्ठम् ।

30 उयाच तत्संशयमेददम्मात् तद्बोधनार्थं वचनं सुपाथम् ॥ १ 30  
 जीवितं योयनं लक्ष्मीलोकवर्णं प्रियसंगमः । सर्वं चलाचलं लोके कुशाग्रजलविन्दुवत् ॥ २  
 दुर्हदः सुहृदोऽपि स्युः सुहृदोऽप्यसुहृत्तमाः । मनीषी तेषु सर्वेषु ममतां कः करोति तत् ॥ ३  
 33 एक एव भवेज्जीवः सुरादी दुःखी च जायते । एक एवाभुते मृत्युं शिवं यात्येक एव हि ॥ ४ 33  
 अर्ज्यते कर्मणा राज्यं हार्यतेऽपि च कर्मणा । विद्वान् विना न कोऽप्यस्ति कर्मणो हन्ति मर्म यः ॥ ५  
 अभाष्यादर्जितापि श्रीः शयं याति क्षणादपि । घनाघना घनालीच दुर्दान्तमकृता हता ॥ ६  
 36 अविपद्याणि सद्धान्ते नरकेऽत्र शरीरिभिः । दुःखान्युदुषितं देहं येषां भवणतो भवेत् ॥ ७ 36  
 कशापाशकुशादीनामावाधाः स्वस्वकर्मणा । सद्धान्ते नित्यशो हन्त तिर्यक्त्वेऽपि हि देहिनः ॥ ८  
 वियोगरोगसंतापनूपक्वेपादिषेदनाः । भवे भवन्ति भवितां मानवेऽपि नया नयाः ॥ ९

- 1 मायास्याभयोद्वेगविपादाकुलचेतसाम् । त्रिदशत्ये ऽपि सत्यानामभिमानमयं सुखम् ॥ १० 1
- इत्थं चतुर्गताघवासुमता भ्रमता भवे । कर्मनिर्मयनोपायः प्रापि धर्मः कदापि न ॥ ११
- 3 कल्पद्रुं दुर्लभं प्राप्य भार्ययेत्स यथार्थिकाम् । स्वायत्ते मोक्षसौख्ये ऽपि यो भवेद्विपरी नरः ॥ १२ 3
- संसारमरुकान्तारसमुत्तारं यदीहसे । सम्यक्त्वं सलिलं चित्तद्वतिस्यं तत्सदोद्यताम् ॥ १३
- ततः कुमारकुचलयचन्द्र एतस्मिन्निहसे ऽसारे संसारे शोचमानमायालोममोहमूढमानसैरात्मभिर्यदनु-  
6 भूतं तत्तया नुरगापहरणपर्यन्तमेकमनसा कथ्यमानं निशम्यतामिति । तथा हि, 6
- § २ ) अस्ति समस्तविशङ्कटयज्ञवाटहुताशसमुत्थयहलधूमध्यामलितातुलविपुलनमस्तलः सर्वदेश-  
लक्ष्मीवल्लभस्थलालंकारतारहारो निखिलदेशान्तरसमागच्छन्नेकवस्तुसङ्केतभूभाग इव वात्साव्यो  
9 विपयः । यत्र कम्पाङ्कमपितपुण्ड्रेक्षुषत्रनिचयशब्दधित्रस्तमिव प्रविशति काननभुवं कुरङ्गयुधम् । 9
- तदीयपूर्णतरलाक्षिनिरीक्षणो न स्वकीयक्रान्ताकर्णान्तविधान्तलोचनसंस्मृतिपरो लेप्यमय इव द्यपधर्मित-  
स्तम्भ इव निश्चलः पथि पथिकजनशिरं तिष्ठति । तत्र श्रोतुङ्गदृष्टसंगतसुरमन्दिरोपशोभमाना गम्भीर-  
12 नीरपरिस्त्रालंघ्यप्रकारा लघ्याम्युपियज्यवेदिकाकलिता जम्बूद्वीपलक्ष्मीरिय, सुरपुरीय सहपाथ्या, 12
- अलकेव पुण्यजनान्विता, लङ्केव कल्याणमयी, कौशाम्बी नाम नगरी समस्ति ।  
तस्या एकत्र विलसज्जगत्प्ररमाजुगः । किं नमो वर्णने यस्या न गीप्सितरपि क्षमः ॥ १४
- 15 तां प्रियमणयिनीसिध भुङ्क्ते पुरन्दरपरारुमः पुरन्दरदत्तामिधो वसुधाधीशः । वस्तु प्रालेयाचल इय 15
- कीर्तिमन्दाकिन्याः, विधामविटपीय गुणशकुनानाम्, कल्पपादप इय यथाचिन्तितदत्तवितः ।  
अत्यदातेन जिता हंसाः फेसारिनेचका हरयः । सवितुः सिता यम्बुवर्षधरासा प्रसरता गगने ॥ १५
- 18 तत्रैक एव दोषो ऽस्ति समुद्रे ऽपि गुणधिया । यत्नैवयचने सौरयवृक्षमूले न वासना ॥ १६ 18
- § ३ ) तस्य भूवासयस्य वासयस्येव सुरगुरुधनुर्विपुद्रुदिमिधानं वासयामिधः सचिवेभ्यः । स  
नृपतिः सहोदरमिव सहचरमिव पितरमिव देवतामिव तं मन्त्रिणं मनुते । स मन्त्री कौस्तुभमणिसिध  
21 पुरुषोत्तमो दुर्धरवैरियारणितधारणधारणारितुल्यं धीक्षिनेभ्यः प्रणीतं सम्यक्त्वं हृदि धारयति । तस्य 21
- मन्त्रिणो वासयस्यान्यादा कृतप्रामातिकायदयकस्य भववतामर्हतां महाहार्णामर्हणानिसिधं जिनायतनं प्रवि-  
शतो द्वारदेशे ऽनैकथिचमभूतपरिमलपरिमलितमधुकरनिनादमनोहरणं पुष्पकरण्डयेन समं बाणोद्यान-  
24 पालकः स्वावराण्यः समाययौ । तेन तद्यरणयुगं प्रणम्य 'देय, धर्यसे । सकलकामिजनलोचनप्रमोदप्रदः 24
- प्राप्तस्तापद्वसन्ताग्रतारः' इति जल्पता पुष्पाण्युपदीरुत्य महामन्त्रिणः करतले सहकारमञ्जरी ततः समर्पिता ।  
अन्यथा 'तयोद्याने चन्द्र इव तारकानिकरेण शिष्यगणेन परिवृतः क्षमारामालालामश्वारिप्ररत्नारत्नारः  
27 सर्वसुतिशिरोरत्नं निहतदुर्जयकनायसंचयः सद्धर्मनन्दनः धीधर्मनन्दनो नाम यतीभ्यः समयातरत्' 27
- § ४ ) तदाकर्ण्य मन्त्रिणा भुङ्कुटीमङ्गमीमाननेन 'हा अनार्य' इति पदवा सहकारमञ्जरीं निजसह-  
चरहस्ते समर्प्य साक्षेपमिति जल्पितम् । 'रे रे दुष्टचार विवेकविरल स्वायरक, प्रथमं प्रधानं सादरं  
30 वसन्तं कथयसि पश्चाद् धर्मनन्दनाचार्यम् । 30
- क यत्नीकः क था मेरुः कालसः क च नागराट् । क वसन्तः क भगवान् सूरिः श्रीधर्मनन्दनः ॥ १७
- शत्रुराट् तनुते चित्तं कामार्तं स च साधुराट् । तदेव विपरीतं तु वीक्ष्यतामन्तरं द्वयोः ॥ १८
- 33 तद्गच्छैतस्यामनो दुर्वृन्दिविलसितस्य फलं भुङ्क्त्व' इति । 'रे प्रतीहार,' अमुष्य घनरत्नरत्न वेदाराणां 33
- सहस्राणं स्वरीतं दापय, येन तत्कर्पणयासविवशः पुनरपीदृशं निर्विवेकं न पदति' इत्युक्त्वा मन्त्री  
विहितदेवतार्चनः प्राप्य राजसौम्यं तामेव मञ्जरीं नृपतिरुत्तलसंमिनीं चक्रे । राक्ष भणितम् । 'किं  
36 यद्विरुद्याने पुष्पकालो ऽयत्तार ।' ततो मन्त्रिणा जल्पितम् । 'यसन्तलक्ष्मीवीक्षाये देवपादमयधारः 36
- यस्वेति ।' इति श्रुत्वा सुरेश्वर इव चतुर्दन्तं नृपतिरुत्तुङ्गं मतङ्गमास्त्रं चतुरङ्गयलेन पनायनीमीयिधान् ।  
मन्त्री नृपं प्रोवाच । 'देव, अयथायताम् ।
- 39 अमन्दानन्दसंदोहस्फुरन्मधुकरसरैः । खलाम्भोजानि ते खोवागतिष्वयं वदन्ति हि ॥ १९ 39
- अमी पृष्ठा निरीक्ष्यन्ते नम्राः फलकद्वयैः । स्वय्यागच्छति भूनाये कः कुर्यान्न नति शिखी ॥ २०

4) = मन्दराक्षी 7) = शिखी 17) = हाट् for हरट् 22) = मन्त्री-मन्त्रि 23) = एतन्-ए नृपति for एतन्-ए 25) = adds हर and adds हरि (but later scored) before 'द्वय' 29) = = 'द्वय' for 'मन्त्री'  
33) = इति इति-मिति 35) = एतन्-ए 37) = 'द्वय' मन्त्री 39) = अमन्दानन्दोह = अमन्दानन्दोह

- 1 भ्रमरैर्गौतमेरान्तमपुरैस्ताण्डवं दलेः । तूर्यत्रिकं वितन्वन्ति द्रुमा देव तवाग्रतः ॥ २१ 1  
 कुप्यन्तीव द्रुमा देव भवतश्चरणार्चनम् । कुमुभैरसमैर्द्वारणितैश्च गुणस्तुतिम् ॥ २२
- 3 § ५) एवं निवेदयन् महामन्त्री परितो वने दृष्टिं व्यापारयन् ध्यायति स्म । 'तावद्वोद्याने धर्म- 3  
 नन्दनो विभुर्न वीक्ष्यते, तमेव हृदि धृत्या मयात्र विमुखानीतो विनाप्यर्थमेव, तन्मन्येऽन्यत्र कुत्र वा  
 वनस्पतिकुन्धुपिपिलिकाप्रभृतिषाण्डुल्यात्प्राप्तुवत्वं विभाव्य सिन्दूरकुट्टिमतले सशिष्यः स्थितो भगवान्  
 6 भविष्यति' इति चिन्तयित्वा राजानमवादीत । 'देव, यस्या कुमारत्वे सिन्दूरकुट्टिमासत्रेऽशोक्तकरा- 6  
 रोपितः स कुमुसितो न वा, इति न ज्ञायते ।' राज्ञोक्तम् । 'चारुदितं भवता' इति वदन् मन्त्रिणः कर्  
 फरेण गृहीत्या गतेन तेन तत्र मुनयो दृष्टाः । केचिद्धर्मध्यानदत्तावधानाः, केचित्प्रतिमापालन-  
 9 लालसमानसाः, केचिच्चतुर्दशान्तपठनप्रवीणान्तःकरणाः, केचिद्विभिधासनाध्यासीनाश्च । तेषां च 9  
 मध्यगतं ताराणामिव ताराधिपम्, सागराणामिव क्षीरसागरम्, सुराणामिव सुरेश्वरम्, चतुर्हानिनं  
 तं महामुनिं वीक्ष्य मनाः प्रमुदितः क्षीतीशः सचिवमुवाच । 'क एते पुरुषाः, कश्चैव नृप इधैषां  
 12 मध्यगतः' इत्युक्ते वासवसचिवः प्रोवाच । 'देव, तावदर्थं मुनिपतिर्मग्नदृष्ट्यां कुतीर्यैरुक्तयित्वापथ- 12  
 पतितानां जन्तूनां मुक्तिपुटीमार्गोपदेशको भगवान् श्रीधर्मनन्दनाचार्यो देवानामपि वन्द्यादावबिन्दुः,  
 तथास्यैव शिष्या महामात्रोऽसौ मुनयः, तदुपपत्त्याचार्यस्य समीपे धर्माधर्मं प्रष्टुमुचितम् ।' अथ  
 15 भगवत्वेवम्' इति वदन् मन्त्रिरुत्तले लभ्य एव भूपतिर्गुरुसमीपमुपयेवान् । अथ मन्त्री स्तुतिपूर्वं प्रदत्त- 15  
 प्रदक्षिणात्रयः सुगुच्छरणाम्भोजं ननाम तथा वसुधाधिपोऽपि । भगवौश्च धर्मलाम् दृष्ट्वा 'स्वागतं  
 भवताम्, उपाविशत' इत्युवाच । ततो 'यदादिशति भगवान्' इति वददृष्टतत्रैव कुट्टिमतले न्यविक्षत,  
 18 मन्त्री च गुहजनमनुशास्य, तदा चान्येऽपि नृपमार्गमनुयर्तमानाः पान्थकार्पटिकादयो नत्वा भगवन्त- 18  
 मुपविष्टाः । भगवता सुखदुःखे ज्ञानतापि लोकाचार इति शरीरकुशलतावृत्तान्तं ते पृष्टाः । तैरुक्तम् ।  
 'सममद्य तत्रमद्यद्वयदर्शनेन' इति । ततश्च चिन्तितमवनीपेन । 'भगवतोऽमुष्यासामान्यं रूपम्, अगण्यं  
 21 लावण्यम्, अमेयां कान्तिः, अपूर्वकल्पारसः प्रशस्तः, तथा चार्यं सेतुबन्धः संसारसिन्धोः, 21  
 परशुस्तृणालतावनस्य, अशनिर्मनशिलोद्ययस्य, मूलं क्षमापादपस्य, आकरः सर्वविधानाम्, कुलमन्त्रि-  
 माचारणाम्, महामन्त्रः क्रोधादिकषायचतुष्टयमुज्ज्वलस्य, दिवसकरो मोहान्धकारस्य, वायानलः  
 24 स्फूर्जद्वागशाखिनः, अर्गलायन्यो नरकद्वाराणाम्, कयकः सत्पथानाम्, निधिः सातिशयका 24  
 नमणीनाम् । सर्वथा सर्वगुणालिङ्गितसफलसंप्राप्तमनुष्यजन्मनोऽस्य किं वैराग्यकारणं बभूव, येन  
 भगवता यौवनलक्ष्मीभात्रापि सर्वदा सर्वदुःखसमुद्ययज्ञप्या प्रव्रज्याङ्गीचने तत्पृच्छामि' इति  
 27 चिन्तयन् महीपतिर्मुनिना हानिना स्वयमेव शोके । 'चतुर्गतिरेऽपि भवे सुलभं वैराग्यकारणम् । 27  
 यदन्येऽपि विषयसुखास्मदमोहिता जीवाः पापं कुर्वन्ते तदैव शानिनां वैराग्यहेतुः । तत्र नरकगतौ  
 तावन्निविधा विधाया, क्षेत्रज्ञाऽन्योन्यमुदीरिता परमाधार्मिकसुरकृता च । ततस्तदुःखानि धर्पकोट्या-  
 30 व्याख्यातुं न शक्यन्ते, एवं तिर्यङ्मनुष्यदेवगतिष्वपि । इह लोक एतदेव जिननाथवचनं क्रियमाणं 30  
 धर्मार्थकर्मम् । एतच्च मोक्षपुरुषार्थसाधकम् । ततः प्रथमे भावकधर्मे समाधिस्थ पश्चात्तद्वैराग्यधर्मेपालने  
 मनो नियोजय' इति ।
- 33 § ६) अत्रान्तरे प्रस्ताव्य परिश्राय कृताञ्जलिना वासवमहामन्त्रिणा भगवन्तं धर्मनन्दनं मुनिर्प- 33  
 नत्वा सविनयमूचे । 'नाथ, य एष त्वयाशेषदुःखनिर्लयप्रभुर्गतिनिर्लक्षणः संसारः प्रणीतः, एतस्य पूर्वं  
 किं निमित्तम्, येन जीवा भवे परित्यजन्ति ।' श्रीधर्मनन्दनमुद्रणा मणितम् । 'भो मन्त्रीश, नरेन्द्र  
 36 पुरन्दरदत्त' तन्मृणु संसारपरिग्रमणे जीवस्य यत्कारणं जितेश्वरैरुक्तम् । तथा च । 36  
 श्रोत्रो मानश्च माया च लोमश्याप्यनियन्त्रिताः । अमी कषायाः संसारदुःखसागरहेतवः ॥ २३  
 अन्तर्दहनं गुणग्राममिन्द्रः क्रोधधनञ्जयः । बहिर्वैस्तुपरिग्रोपटतः पावकतोऽधिकः ॥ २४  
 39 कदाचन सुधीर्देवे स्थानं न स्वान्तवेदमभि । क्रोधस्य हन्तृशक्त्य निःशक्तस्य जनक्षये ॥ २५ 39  
 केवलं सपदप्रस्य प्रतीकारोऽत्र विद्यते । दुर्दान्तक्रोधसर्पेण दष्टस्य तु न सर्वथा ॥ २६

- 1 मातङ्गस्पर्शने शुद्धिः सुवर्णपयसा नृणाम् । न पुनः कोपचाण्डालसंगत्ये स्यात्कथंचन ॥ २७ 1  
 नितान्तं स्तिमितं यस्य स्वान्तं शान्तरसाणसा । न कदापि स्फुरेत्तस्य कोपाटोपहुताशनः ॥ २८  
 3 जिताभुदं समुद्रतप्रशमामृतयोगतः । यः क्रोधाग्निं शमयति तस्य धर्मचनं स्थिरम् ॥ २९ 3  
 यदि क्रोधो भवेन्नैव कदाचन शरीरिणाम् । तद्वक्ष्यं काम्भोजवासिन्यः स्युः शिवधियः ॥ ३०  
 अत्यन्तकोपमहातमः प्रसरान्वीकृतस्वान्तो भ्रातरं भगिनीमपि हन्ति, यथायं पुरो निविष्टः पुरुषः ।  
 6 नृपेणोक्तम् । 'प्रयो, धवं न जानीमः को ऽप्येव पुरुषः, कीदृशः, किं चैतेन कृतम्' इति । ततो गुरुणा 6  
 भाणि । 'य एष तव चामो मम दक्षिणपार्श्वे स्थितस्त्रिनयनगलगवलकज्जलामो गुञ्जाफलरक्तनयनो  
 भ्रुकुटीमङ्गवीपणास्यो रोयस्फुरदधरोष्ठयुटो दृढकठिननिष्ठुरङ्गो मूर्तिमान् कोप इव संप्राप्तः । एतेन  
 9 कोपवशवचसा यन्निमित्तं तदाकर्णयतामिति । 9

§ ७) अस्ति वसुधावामाक्ष्या एकं कुण्डलमिवोत्ततकनकमयप्राकारगम्भीरपरिखापरिवृता काञ्ची  
 नगरी । तस्याः पूर्वदक्षिणदिग्दिग्भागे विमन्युतिमात्रे रगडानाम् संनिवेशो ऽस्ति । तत्र सुशर्मदेवो  
 12 द्विजः परियसति । पत्नी सुशर्मा । तस्य च रुद्रसोमामिवो ज्येष्ठपुत्रः । तस्य लघुभ्राता सोमदेवः । 12  
 तयोः स्वता धीसोमा च । स तु रुद्रसोमो याल्यादेव चण्डश्चपलो ऽसहनो गर्वोद्वेगधरः सन्धो-  
 ऽतिकर्कशयथाः सर्वदा सर्वदिग्भाषिरागस्तो ऽपि रव्यास्तु परिताडयति । तस्य तादृशस्य स्वभावं  
 15 वीक्ष्य डिम्भैरेव चण्डसोम इति नाम गुण्यं कृतम्, तावन्नेरेश, स एषः । स कियद्द्विर्धासरे- 15  
 रतिक्रान्तिः पित्रा ब्राह्मणकुलबालिकया नन्दिन्या सह पाणी ग्राहितः । तत्र पितरौ कुड्मभारमारोप्य  
 मन्दाकिनीतीर्थयात्रारुते निर्गतौ । चण्डसोमः क्रमेण वीचनधियमलंचके । ततः सा नन्दिनी च  
 18 यद्यप्यखण्डितसीलव्रता तथापि तां तारुभ्युण्यावयवरमणीवां वीक्षमाणश्चण्डसोमः स्वमनसि न 18  
 विश्वसिति । ततो नरनाथ, तस्या उपरि किंचिद्भागमुद्रितस्तस्य को ऽपि कालो व्यतिचनान् । अद्याप्यवा  
 तन शरङ्गदमीरव्यतार ।

- 21 अभवन् सर्वतो यस्यां दिशः सर्वा विकस्वराः । कुमुदिन्यः प्रमोदिन्यः सदाकाशा विकासिनः ॥ ३१ 21  
 मनुचक्षस्वच्छतापात्रमाद्रियेत जनैर्जनः । यस्यासितीयं ज्ञातानि निर्मलानि जलान्यपि ॥ ३२  
 यत्र स्वागतमप्रच्छिन्नं मरालानामुपेयुषाम् । सरोभिर्नेलिनीगन्धलुब्धालिकुलनिःस्रवैः ॥ ३३  
 24 सततछन्देषु चिकीर्षुर्विमुच्य करिणां कटान् । मधुषा यत्र मैकत्र स्थायिनो मलिना यतः ॥ ३४ 24  
 यत्र चञ्चलकुललुभुजाभिधमियादनम् । यनात्ययधियः प्रीत्या तन्वन्तीव जलाशयाः ॥ ३५  
 निपुण्यनानामिष धनं सरितां नीरममुदत् । यत्र धान्यान्यवर्धन्त कार्यणीवार्यथेतसाम् ॥ ३६

- 27 § ८) अन्यथा तत्र ग्रामे नटपेटकमेकं ग्रामानुग्रामं परिभ्रमत् समाजगाम । तेन सर्वो ऽपि ग्रामः 27  
 प्रेक्षावीक्षार्थमन्ययितः । तस्मिन्नेव ग्राम्या रजन्वाः ग्रामे यामे व्यतीदे प्रशास्ते फलकले सुदृढव्यभि-  
 माकर्ण्य गन्तुं प्रवृत्ताः । एष चण्डसोमः 'सकलवपरिमाणं कथं करोमि' इति व्यचिन्तयत् । 'यदि  
 30 तावन्नेरेश द्रष्टुं गच्छामि ततः कथं जायायाः परित्राणम्, यदि बहुमाया रक्षणं तदा मम न प्रेक्षण- 30  
 क्षणनिरीक्षणम्, 'इतस्तदी हतो व्याघ्रः' इति न्यायादनल्पविकल्पमालाकुलितमनः किं रचयामि,  
 भार्यात्मना सह नेतुं न युज्यते, तस्मिन् रजे युवशतसंकुलो ग्रामः । सो ऽपि मम भ्राता तत्र गतो  
 33 भविष्यति । तावद् यद्भवति तद्भवतु । एतस्याः धीसोमाया भगिन्या एतां समर्थ्य व्रजामि ।' इति 33  
 विचार्य समर्थ्य च कोटिप्रहरणधरश्चण्डसोमः प्रययौ । चिरं तस्मिन्निर्गते भगिन्या भणितम् । 'हले  
 नन्दिनि, तावन्नेरेशाव्यवीक्षार्थं गच्छावः ।' नान्दिन्या भणितम् । 'हले धीसोमे, किं न जानासि  
 36 निजसोदरचेष्टितं येनैवं भणसि, न स्वजीवितस्य निर्विण्णासि, त्वं पुनर्बधुक्तं तत्कुरु' इति जल्पन्ती 36  
 स्थिता । धीसोमा पुनस्तत्र नाटवं द्रष्टुं गता । तस्य चण्डसोमस्य तत्र रजे प्रेक्षमाणस्य पृष्ठतः किंचिन्मिथुनं  
 मन्त्रयितुं प्रवृत्तम् । इति जल्पितं तद्व्येत । 'भद्रे, हृदये स्वप्ने ऽपि च त्वं दृश्यसे । अद्य मनोरपशतेन  
 39 प्रत्यक्षं दृष्टासि । 39

त्यद्वियोगानलन्यालामालान्यलितविग्रहम् । सांप्रतं सौख्यसंयोगमुद्यासारेण सिद्धं भाम् ॥ ३७

2) P D मलिनि 6) O क एष for कोपेय 11) O गन्तु 12) P om पत्नी सुशर्मा, P B om. च after तस्य, B P  
 एतां 15) P D सेत, B om. स before विपद्दि. 19) O शिवानि for कोपे 21) P B विगदिनः 24) P मन्त्रये-  
 द्यु 29) B एष सोमदेवः रुद्रश्च 30) P B inter न & मम 36) B निजसोदर 40) P मान्य for मान्य

1 § ९) एतत्संपत्तदारुणितं चण्डसोमेन । अत्रान्तरे स प्रतिभणितस्तथा तदप्या । 'परिहात मया 1  
यत्त्वं दक्षो दाक्षिण्यक्षिरोमणिस्त्यागी भोगी प्रियवद् वृत्तं, पर प्रहृत्यैव मम पतिश्चण्ड ।' एतच्च  
3 श्रुत्वा चण्डशब्दाकर्णनजाताशङ्केन चिन्तित चण्डसोमेन । 'नूनं सैवा दुष्टाचार मम भार्या मामिहागतं 3  
परिहायैतेन सकेतितविदेन सम मन्त्रयन्ती मा न पश्यति ।'

युवा ग्राह पतिस्तेऽस्तु चण्ड सोमोऽथवा यम । इन्द्रो वाद्य मया सार्धं त्वया सगम्यमेव च ॥ ३८  
6 भणित तदप्या । 'यद्येव तव निश्चयस्तथावन्मम पतिरिह स्थित कसिन्नपि प्रदेशे प्रेक्षा वीक्षते तादृह 6  
निजगृहं व्रजामि । पुनस्तवया मम मार्गलमेन समागन्त्यम्' इति भणित्वा मा तदपि रक्षतो निर्गता ।  
चिन्तित चण्डसोमेन । 'अये, सैवैषा दुष्टप्रतिर्येन भणितमेतया मम पतिश्चण्ड ।' यावदेतच्चण्ड  
9 सोमश्चिन्तयति तावदिदं नम्या गीतम् । 9

इह यन्मानुषं यस्य तदन्वेन रमे । चेत् । स जानयेवमीर्ष्यां उपादत्ते तस्य जीमितम् ॥ ३९  
एष च निशम्येर्ष्यांनुना चण्डसोमेन परिस्फुरदधरेण चिन्तितम् । 'कसिन् स दुष्टाचार सा च  
12 दुःशीला व्रजति । अयदय तन्विउरो लुनामि ।' इति चिन्तयन् स समुत्थाय श्रोत्राध्मातहृदय स्वदेह 12  
प्रविश्य बहलतमसाच्छादिते भूभागे गृहफलहृदय पाश्चात्यपक्षे कोटिप्रहरणसज्ज स्थित ।

§ १०) इतश्च प्रेक्षणे निवृत्ते गृहफलहृदयारे लघुस्राता स्वसा च प्रविशन्तो चण्डसोमो वीक्षाचरे ।  
15 तेन च कौशान्धतमसाच्छादितविषेकचक्षुषाविचार्य परलोकावगणय्य लोभापवाद् परित्यज्य नीतिं 15  
कोटिशब्देन लघुसोदर स्वसा च निहतौ । ह्यगपि घरातले पतितौ । सैषा मम प्रियाप्रियकारिणी सैष  
पुरयो दुःशील इति यावत्तस्य क्षिरच्छिन्नपीति चिन्तयन् कोटिप्रहरणमुद्गीर्य चण्डसोम प्रधावितस्ता  
18 वल्कोटिफलहृदे रणन्ती लग्ना, तच्छब्दाकर्णनमात्रेणास्य प्रतिबुद्धा भार्या नन्दिनी । भणित ससन्नमया 18  
तया । 'हा निर्धर्म, किमेतदस्याप्यवसितमिति । हव कनीयान् धाता भगिनी च ।' एतद्विशम्य ससन्नम  
यावद्विलोकयति तावद्वन्धुर्मिनी च मृतिं प्रापतु । ततः सजातगुरुपश्चात्तापेन तेन चिन्तितम् । 'हा हा,  
21 मया अकार्यं कृत कोपवशात् ।' इति चिर शिलप्य मूर्च्छानिमीलिताक्ष पृथ्वीपीठे लुलोढ । नन्दिन्यपि 21  
'द्वेष ननाम्नर च' इति भणित्वास्तोकशोकशङ्खयधिगहृदया बहुधा ररोद । ततः क्षणमात्रलघ्व  
चैतन्यश्चण्डसोम 'हा यन्पुरुषग्राममिषाम सदाचार, हा श्रीसोमे भगिनि, युधा विना सदाधारमपि  
24 निराधार जगरसमभूत' इति चिर विस्फलय । 24

असाधारत्यकारीत्यदृष्टव्यवदनो द्विज । द्विवेव द्विजपजोऽस्ताचलात्यतितुमुद्यत ॥ ४०  
तत्तदाक्रान्त्यमाकर्ष्य क्षीत्यान्मृदुलमानसा । रजनी तारकप्याजादिवाभूणि विमुञ्चति ॥ ४१ ०7  
27 ततः क्रोधादियाताम्रस्तम् शङ्खं क्षय नयन् । प्रपातयन् करैश्चण्डान् सूर्यो नृप इवोदित ॥ ४२  
§ ११) अथ स जलितो जनेन 'मोचण्डसोम, एव विलाप मा कार्या' । ततः स शिलपश्चेव 'हा या' अथ,  
हा भगिनि', इति नि स्वस श्मशानमूमा चित्ताज्यलनज्वालावलीं कृत्वा प्रवेष्टुं यावच्चण्डसोम प्रारेमे  
30 तावद्ग्रामजनेन 'गृहीत गृहीत द्विज पतन्तम्' इति वदति चण्डसोमो वलिमिर्नरेष्टुत । अथ द्विजैरुक्ता 'किं 30  
प्राणात् घृष्या त्यजसि, प्रायश्चित्त विरचय' । चण्डसोम उवाच । विप्रा तदीयता मे ।'

ग्राहकोऽधमकामेन कृत तेनैव शुद्ध्यति । पर ग्राह जिघासन्त निग्रज ब्रह्महा भवेत् ॥ ४३  
॥ ऊचेऽयं कृत्कृते पापे श्रेष्ठ एवापराधयति । परोऽवदद्भवेच्छुद्धो ब्राह्मणाना निवेदिते ॥ ४४ 33  
कश्चिदूचे कृत पापमज्ञानाद् हि दोषकृत । ग्राहान्यो वेदि सर्वेस द्विजाना स्वस्य शुद्धये ॥ ४५  
मुण्डयित्वा ततो मुण्डतुण्डे भिक्षा भ्रमन् सदा । करपात्रीं करे विभ्रद् गच्छ चिदरादीर्घिकाम् ॥ ४६  
॥ इत्थं मिथो विरुद्धानि श्रुत्वा तेषा यत्नास्ययम् । मा चतुर्धा निन मत्वा तान् विहाय समागमत् ॥ ४७ 36  
ततोऽत्र चिन्त्यता तीर्थक्षाने शुद्धिं कथं भवेत् । जलेनाङ्गमलो याति न रत्न पापमात्मनि ॥ ४८  
यदि क्षान्तास्सुतेर्थापि भग्ना हरति फलमयम् । जायते जलजन्तूना तत्तद्वापि न कलमयम् ॥ ४९  
39 यदि स्वरणमात्रेण जगत् पूत भवेदिदम् । अहो तन्मोह एवायं यज्जलेनात्मशोधनम् ॥ ५० 39  
इदं वाक्यं विचार न सहते हि महात्मनाम् । पर जनेन मूढेन प्रसीदति गमितं परम् ॥ ५१  
रागद्वेषविहीनेन यदुक्तं सर्ववेदिना । मन शुद्धा कृतं तस्मिन् पापप्रक्षालनक्षमम् ॥ ५२  
॥ भुवेति चण्डसोम स वृत्तान्तं प्राञ्जलिं प्रमुम् । प्रणम्य ग्राह सत्यं तद् यदाख्यात विमो त्वया ॥ ५३ 42



- 1 सर्वशक्त्यस्य विशुद्धिदस्य योग्योऽस्म्यहं यद्यद्यमाजतोऽपि । 1  
दीक्षां ततो देहि ममेति तेन शोके यत् तस्य ददौ मुनीन्धुः ॥ ५४  
3 । इति शेषे चण्डसोकथा । 3

§ १२) गुरुणा धीधर्मनन्दनेन पुनरप्युक्तम् ।

- ‘तुर्दमो मानमातङ्गो धर्मागमं भनक्ति यः । स्वशक्त्यक्तितो यज्ञः क्रियतां तस्य रक्षणे ॥ ५५  
6 परित्यजन्नपि श्रोत्रं मानवो मानवर्जितः । भवेद्भवे यदि धेयः प्रिया संश्रियते ततः ॥ ५६ 6  
हिताभिलाषी यः स्वस्य तेन मानमहीधरः । मेदनीयः सदाप्युद्यन्तुतामिधधारया ॥ ५७  
अहंकारो नदीपूर इव पुंसः कुलद्वयम् । भिनत्ति कुलद्वयवत् पशोच्छेदनलालसः ॥ ५८  
9 दृष्टो दर्पमुज्ज्वलन न रक्षैतन्वशान्यधीः । नमस्यति गुरुन् कापि पुरतो न स्थितानपि ॥ ५९ ॥  
मानान्धलोचनो देही चारुमार्गं न पश्यति । अतः संसारकूपान्तर्निपतत्युचितं हि तत् ॥ ६०  
मातरं पितरं भार्यामपि त्रियमाणाभुपेक्षते मानमहायजेन्द्रपरवशः, यथैव पुरुषः ।’ राहा  
13 परिजल्पितम् । ‘भगवन्, अस्यां समायागनेकलोकाकुलायां सैव पुरुष इति कथं ज्ञायते ।’ भणितं 13  
श्रीभगवता । ‘य एष मम चाग्रस्तयदक्षिणपार्श्वे स्थितः प्रोक्षामितश्चयुगः पृथुलपक्षः स्यलो गव्यमनुकुलित-  
दृष्टिश्चतस्रकवर्णतनुराताम्रलोचन एतेन रूपेण भूतो मान इव समागतः । यदेतेनामानमानमूढचेतसा  
15 कृतं तदाकर्ण्यताम् । तथा हि, 15

- अस्त्ययन्तीजसपदे नगरी श्रीगरीवसी । विशाला सुमनःशाला विशाला शालशालिता ॥ ६१  
सुप्रापं यत्र सिमायाः पयः पीयूषसोदरम् । निषीय लोको न सुधापायिनोऽपि प्रशंसति ॥ ६२  
18 यत्राभ्रलिहहर्ष्याम्रचन्द्रशालासु योषितः । राजन्ते वीक्षितुं लक्ष्मीं स्वर्गवध इयागताः ॥ ६३ 18  
धनिता यत्र हृदयेषु सद्नेषु मनीषिणाम् । यर्धते भीसरस्वस्योर्मिणः प्रीतिर्गतागतैः ॥ ६४  
तस्या नगर्याः पूर्वोत्तरदिग्भिर्भागे योजनमात्रप्रदेशे कूपपद्माभिधानो ग्रामः । तत्रैका पूर्वं  
21 राजवंशमस्तौ भागपेयपरिहीनः क्षत्रभटो नाम जीर्णदंशुरपरिवसति । तस्य चैक एव वीरभट्टाख्यः ॥  
पुत्रो निजजीवितादप्यधिकशक्तोऽस्ति । अन्यदा स तं तनुजं परिरुहोच्चयिन्यां प्रघोतनमृपस्य सेवा-  
ह्वयाकपरो बभूव । वृत्तः क्षितिपतिना तस्य स एव कूपपद्मे ग्रामः । कालेन च स क्षत्रभटोऽनेकसमीप-  
24 संपर्कैरिवीरवारविदारितावयवो जराजीर्णतया चरणचङ्क्रमणाक्षमस्तमेव पुत्रं वीरभट्टं भूपत्यापयित्वा 24  
शुभ एव स्थितः । तस्यापि शान्तिभट्टाभिधः सन्नुवसति । स च क्रमतः क्षितिपस्य सेवां कर्तुं प्रवृत्तः ।  
तस्य स्वभावतः सन्धस्थायान्तमानिनो योयनगर्वितस्य प्रघोतनराशौ राजपुत्रवर्गेण च शान्तिभट्ट इति  
27 नामपेयस्य मानभट्ट इति नाम विदधे । नरोत्तर, स एव मानभट्टः ।’ 27

- § १३) अन्यदा सदसि सर्वेषु स्वस्वस्थाननिविष्टेषु मानभट्टः समागतम् । ततः स्वस्वामिनः  
सन्धियुक्तवर्गस्य छतनमस्कारो निजस्थाने राजपुत्रं पुलिन्दारूपमुपविष्टे दृष्ट्वा प्रोचियान् । ‘मोः पुलिन्द,  
30 मदीयमिदमासनस्थानं समुत्तिष्ठ त्वम्’ इति । पुलिन्देन भणितम् । ‘अहमज्ञानप्रेयेहोपयिष्टायात् 30  
क्षमस्य ममगा, न पुनरुपविश्वे । ततः ‘तव मानभट्टस्य स्थाने पुलिन्दो निविष्टः’ इति वदन्निरपरेः  
स उच्यते । तथया ।

- 33 ‘यज्जति मानितः सर्वे लण्यजलीयिते धनम् । उज्जति मानं न कापि मान एव मह्यतम् ॥ ६५ 33  
लण्यकर्मूलयद्भृत्यं मानं मन्दरपट्टम् । त्यजन्ति मानिनः पूर्वं परं च न कर्षयन् ॥ ६६  
पतञ्जनधनमाकर्ष्य श्रोत्राधमातद्दयो मानभट्टो निर्दयः कार्यकार्यमविचार्योनायं इव स्वसृति-  
36 मवागणय्य कृपाया वशःस्थले पुलिन्दं जघान । तं निपाल्य स च सदसो निःसृत्य पुलिन्दपाक्षिराजपुत्रेषु 36  
पृष्ठिलश्रेष्ठपि रोगयस्तरया गत्या स्वग्राममागम्य कृतापराधो मुजङ्गम इव स्ववेदम प्रविष्टप पितुः पुरतो  
पुरतो यथावृत्तं कथयामास । तत्रिशम्य पितृपित्रा जल्पितम् । ‘पुत्र, यद्वर्तते तद्वत्तमेव । अयं पुनः  
39 स्वांमते सांमते विदेशगमनम्, तदनुप्रवेशो या । तत्र तदनुप्रवेशो न घटते, तावदिदेश एव गम्यम् । 39  
अन्यथा जीपितव्यं न । ततस्परितमेव यत्स, सज्जीकुर्व धाहनम् । तत्रारोप्य सकलमपि शृङ्गारं

2) F मुनीन्धुः 7) F B न्युत्तानिन्धुषाव 16) F सुमनःशाला 21) F वरीश्वरगतः 27) F मानभट्टस्य B  
मानभट्टस्य (for लण्येवस, B नैव मानं). 31) F adds: & ते before एतः. 33) F उज्जते. 35) B adds दूरं द्रव्यं परं मनं  
before होपयित्वा. 37) C 'रगन्' 40) B adds on the margin the following (to come after वदन्निरपरेः) येन  
तत्राभिच देवशिरे गम्यते । येन च कलभतेन धनं चान्तमप्ये किमि शशिष्वे दध्या वदन् सर्वज्ञात् ।

1 रेखातीरं प्रति प्रेषितौ क्षयमटवीरमटौ । परं स्वयं व्याघ्रुष्य मानमटः कतिभिरपि स्वपुरुषैः परिवृतः ।  
पित्रा वार्यमाणोऽपि पौरुषाभिमानितया स्थितः ।

3 'द्विधापि लाभः संग्रामे शूरो मृतिमयैति चेत् । स्वर्गशर्मायवा जीवेत्ततः श्रेयः धियः पदम् ॥' ६७ 3  
इति स यावच्चिन्तयन्नस्ति तावत्तत्र पुलिन्दस्य वलं प्राप्तमेव । ततस्तत्र तयोर्बुद्धं प्रवृत्तं, मानमटेन  
मानवाहास्तेनाकार्यतलद्भरत्वेन तद्वलं सकलमप्यभञ्जि । ततः स गुरुग्रहापातौ निर्बूढपरारुमः स्वपुरुषैः  
6 सह पितुः पथि गच्छतो मिलितः । अथ तौ क्रमेण यान्तौ नर्मदोषकण्ठे पर्यन्तग्राममेकमाश्रित्य दुर्गमं 6  
तस्यतुः । सोऽपि मानमटः कियद्भिर्दिनै रूढघणः संजज्ञे ।

§ १४) तत्र तयोस्तस्थुषोः कियानपि कालो व्यतिचक्राम ।

9 तत्रान्यथा वसन्तश्रीवेनावन्यामवातरत् । सपल्लवश्रियोऽभूवन् यस्याः संगान्महीगहः ॥ ६८ 9  
अशोका अपि कुर्वन्ति सशोका विरहिस्त्रियः । सारज्ज इव चित्तान्तस्तत्पदादलाहती ॥ ६९  
अनङ्गोऽपि हि यत्संगाद्वन्त हन्ति वियोगिनः । पुष्पश्रियैव सर्वत्र तत्र मित्रवत् महत् ॥ ७०  
12 किल माघीकगण्डूपोक्षितेन भूतरोपितः । ह्यैवं विरहितं हन्ति केशरः केदारश्रिया ॥ ७१ 12  
पलाशास्तु पलाशाख्याः पलाशा इव रेजिरे । वियोगाकान्तनारीणामरीणाः प्राणितच्छिदे ॥ ७२  
कङ्केहिशाखिनां शाखा नवपल्लवबेद्गनैः । अञ्जलोत्तारणानीय पुष्पकालस्य तन्वते ॥ ७३

15 § १५) अथ स मानमटो ग्रामतरुणनैः सह दोलायामधिरुन्धवान् । ग्रामजनेनोदितं 'यो यस्य 15  
हृदयगमस्तस्य तेन नाम गेयमेव' प्रतिपन्नं ग्राम्यपुरुषैः । एवं भणिते निजनिजप्रियाणां पुरस्तरुणपुष्पवर्गौ  
गीतं गातुं प्रारमे । ततः कोऽपि गौराङ्गी कोऽपि श्यामलाङ्गी कोऽपि तन्वङ्गी कोऽपि नीलोत्पलाङ्गी  
18 गायति । ततो दोलाधिरुन्धेन मानमटेन निजा जाया गौराङ्गापि श्यामाङ्गीनामोच्चारणे गीता । एवं च श्यामाया 18  
नाम गीयमानं ध्रुत्वा तस्य प्रिया गौराङ्गी समधिक्तं चुकोप । ततोऽप्यभिर्भुयतिभिः सा हसित्वेति । 'सखि,  
तव रूपमप्रमाणं सौभाग्यमङ्गी च यच्च पतिरन्यायाः श्यामाङ्गा मनोयल्लभाया नामोत्कीर्तनमातनोति ।'  
21 ततः सा सौभाग्यवती गौराङ्गी निश्चितहृदयशल्येव क्षणं चिन्तयामास । 'अहो, नम प्रियेण सखीजन-21  
स्यापि पुरतो मानोऽपि न रक्षितः । अहो, अस्य निर्दोषिण्यम् । अहो, निर्लज्जता । अहो, निःश्रेयसा ।  
येन प्रतिपक्षगोनग्रहणं कुर्वता महदुःखं प्राप्तिरस्ति, ततो ममापमानितसौभाग्यलक्ष्म्या न समीचीनं  
24 प्राणितम्' इति विचिन्त्य सा गौराङ्गी महिलावृन्दस्य मध्यप्रियमनोपायमिच्छति, परं न तदृष्टियश्च 24  
नायसरं प्राप्नोति । इतश्च,

स्वप्रियाद्गोनस्त्रलनश्रुतिसंततचेतसः । तस्या दुःखमिव प्रेक्ष्य द्वीपमन्यं रविर्वयौ ॥ ७४

27 कमलानि परित्यज्य मधुषाः कुमुदाबलिम् । मेघुः प्रायेण नैकत्र मधुषानां रतिर्भवेत् ॥ ७५ 27  
अस्तं गते दिनस्यास्तात् खगे विश्वप्रकाशके । क्रोशन्ति स खगानामसौहृदादिषु दुःखिता ॥ ७६  
पर्यपूरि तथा विश्वमपि विश्वं तमोमरैः । यथा न लक्ष्यते लोकैस्तदा पाणिर्निजोऽपि हि ॥ ७७  
30 सर्वो अपि क्षणादेव प्रस्यन्ते तमसा दिशः । इनादिना सपत्नेन को नम न हि दूयते ॥ ७८ 30  
अभूत्तमोमयं भूमितलं निखिलमप्यय । राज्यं तमसि कुर्वाणं यथा राजा तथा प्रजा ॥ ७९  
न जलं ॥ स्थलं नोद्यं न भीरुं नयनाप्यलि । न समं नासमं सर्वं तमसैकीकृतं जगत् ॥ ८०

33 तत ईदृशे समये सा युवतिः सार्धमप्यतः कथंचिद्विर्मल मरणोपायं चिन्तयन्ती गृहमाजगाम । तत्र 33  
सा श्वश्रुया पृष्टा 'वदसे, कुत्र ते पतिः' । भणितं तथा । एष आगत एव मम वृष्टे लग्नः' इति ध्वन्ती  
सावशा वासवेदम प्रथियेश । ततोऽसावतिगुरुदुःसहप्रतिपक्षगोनवन्नग्रहारदलितेव जजरूपेदम् ।

36 'आकर्णयत भो लोरुपालका नीतिपालकाः । विना प्रियं निजं नान्यो मया चित्ते विचिन्तितः ॥ ८१ 36  
परं न हृतमेतेन घरं प्राणप्रियेण यत् । यदस्म्यन्तर्वेयस्यानामपमानपदं कृता ॥' ८२  
इत्युदीर्य तयात्यन्तव्योषया कण्ठकन्दले । अक्षेपि पाशकः प्राणान् विधृत्य सृणयद्द्रुतम् ॥ ८३

39 § १६) इतश्च स मानमटस्तां रमणीगणमप्यस्यामप्रेक्षमाणो जाताशङ्कः स्वभवनमाजमिवान् । 39  
तेन मातुः पार्श्वे पृष्टं 'यद्वयद्वहूः समागता किं वा नेति' । मात्रा जल्पितम् । 'यद्वत्र समागत्य वासमघने  
प्रविष्टा' इति समाकर्ण्य मानमटस्तत्रागम्य त्वरितमेव पाशं तस्याब्धिच्छेद । अथो सा जलेन संसिच्यमाना  
क्षणेन स्वस्थचित्ता सममघत् । भणितमनेन । 'प्रिये, किं केनापरारुदं, कथं कुपिता, किमिदं त्वया निर्नि-42

6) Com परंत 12) = मृषीकण्डू 26) P omat line सप्रिया etc to वेदस, P om. तस्या, B अस for तस्या  
31) P B प्रजा 33) O ईदृशे 36) P विनेतिभिर्निजिन. B विनेति विनिजिन 39) = समुत्तन. 40) P B वायुपुत्रे 41) =  
'संश्रयल', B अन्तेन.

1 मित्तं स्वकीयं जीवितं मयापि च संशयदोलामारोपितम्' इत्याकर्ण्य गौणपङ्क्तिं प्रियं प्रति वाक्यमाह स 1  
 'यत्र सा सौभाग्यवती कमलदलदीर्घलोचना इयामाङ्गी निवसति तत्र त्वमपि गच्छ' इति । मानभटे-  
 3 नोक्तम् । 'प्रिये, सर्वथैवास्व वृत्तान्तस्यानभिदः । का इयामाङ्गी, केन कदा दृष्टा, केन तव पुरो निवेदितम्, 3  
 इति कथय ।' एतन्निशम्य सा रोषानलदह्यमानमानसा वसणा । 'अपुनः त्वमनभिदोऽसि यदा त्वया  
 दोलाधिरूढेन सखीजनपुरतस्तस्याः इयामाङ्गा गीतमुद्गीतमेतत्कथं विस्मृतम् ।' एवमुक्त्वा तया  
 6 महापुण्यारण्यास्यमुनिनेत्र सौमनस्यलस्य स्थितम् । मानभटेन चिन्तितम् । 'यदसावकारणेऽपि कोप- 6  
 पर्येतमारोहः । ततस्तेन प्रसाद्यमानाणि सा पुनः पुनर्न किञ्चिज्जल्पितवती । केवलममानं मानमेवाश्रित्य  
 स्थितवती । मानभटेन चिन्तितम् । 'यदेतस्या रोषोपेक्षितचित्ताया अनुनये पादपतनमेव हितम्' इति  
 9 विचिन्त्य तेन तदेव कृतम् । परं तेन कृतेनापि प्राज्याज्यसंसिक्तज्वलनज्वालेव साधिकतरं क्रोधदुर्धरा 9  
 दभूय, न पुनश्चेतसि शमरसं पुषोव । ततः स मानभटश्चिन्तयति स । 'युक्तमेवा मृगाङ्गी प्रसाद्यमानापि  
 नाम न प्रसीदति स । यत् ईदृश्य एव स्त्रियो भवन्ति ।

12 प्रत्यासत्ता भवेन्मोक्षलक्ष्मीमोक्षभिलाषिणाम् । न जायते उत्तरा नाम दुस्तरा स्त्रीनदी यदि ॥ ८५ 12  
 सेवन्ते फामुका कामतापच्छेदाय कामिनीः । परं प्रत्युत जायन्ते महासंतापभाजनम् ॥ ८५  
 सौदामिनीय संप्रिये निम्नगेव नितम्बिनी । चञ्चलप्रवृत्तिर्दृष्टनृपरागातिनीचगा ॥ ८६  
 13 विवेकपङ्कजं हन्ति मातसे महतामपि । कामिनीयं हिमानीय कलामिच्छति तत्पुष्पीः ॥ ८७ 13  
 विवेकपर्वतालङ्घनं शुष्ममोढानपि द्रुतम् । हेलयापि भूलासी वीक्षितेनापि पातयेत् ॥ ८८  
 नवीना कापि दृश्येत सखीय स्त्री शरीरिणाम् । आदीयन्ते यया प्राणा बाह्या अभ्यन्तरा अपि ॥  
 18 § १७) इति चिरं विचिन्त्य वासमयनाग्निःकृतो मानभटो जनविज्ञापञ्चि 'पुत्र, कथय किमेतत्' 18  
 ततः स तस्या अक्षस्त्रप्रतिघचनो पद्मिर्निर्गतः । फास्तया चिन्तितम् । 'अहो, यज्जकटिनद्वयासि येन  
 भर्तुः स्वयं पादपतितस्यापि न प्रसन्नामयं ततो न चरं कृतम्, पुनः पुनः पदपतनाप्रसादपीक्षापन्नो  
 21 मम प्राणेशः कुत्र जागाम, इति न सम्यग् जानामि, तस्मादमुष्य पृष्ठलगा प्रजामि' इति चिन्तयित्वा 21  
 वासवेदमतो निर्गता । 'पुत्रि, क्व चलितासि' इति भ्रूश्रृणु 'मातः, तव पुत्रः कापि प्रस्थितः' इति  
 घट्न्ती सा त्वरितपदं प्रधापिता संसंभ्रमं, पृष्ठे भ्रूश्रृणु । चिन्तितं च तत्पिना वीरभटेन । 'सर्पमेव  
 24 कुटुम्बं धापि प्रस्थितम्' इति चिन्तयन् सोऽपि तेषां मार्गं लभः । ततः स मानभटो घनतिमिराच्छादिते 24  
 कूपनिगमे प्रजम् तया कथमप्युपलक्षितः । स च यद्वापदशास्त्रासहस्रं ज्ञातान्धतमसश्च कूपस्य  
 तटमाजगाम । तत्र च तेनोपलक्षिता पृष्ठतः समायान्ती निजजयति । तामवलोक्य 'एतस्याः परीक्षां  
 27 करोमि' इति विचिन्त्य तेन कृष्णः शिला निक्षिप्तः । तच्छिलापतनसंज्ञातश्चाप्याकर्ण्य 'समं प्रतिः 27  
 पतितः' इति मत्वा तद्वायां दुःप्रातार्यदे त्वरितमात्मानं सुमोच । ततः भ्रूश्रृणु तद्वाःतदुःखिता स्वं मुक्त-  
 यती, तत्तत्तस्या दुःखेन महता पृष्ठलगाः भ्रूश्रृणोऽपि । तत्तत्तत्तयमपि विनये दृष्ट्वा स येतसि चिन्तितवान् ।  
 30 'मयाय किं कर्तव्यम्, एतेन दुःखेनात्मानं किं कूपे क्षिपासि, अपवा न' इति विचार्य तेन प्रातःकालनेतेषां 30  
 कृतानां नियापक्रियामातस्य परमैरायमागतेन विषयान्तरं परिभ्रम्य परिभ्रम्य लोकेन निवेदितानि  
 मरयपातगङ्गाक्षानप्रभृतीनि समाचरता मायामावृणुवधप्रभृतसंभृतदुस्तदुस्तदुरितजातोपशान्तये पीडाशरी-  
 33 नगरी भेजे । मो नरेश, तदर्थं वरफलेऽनमिरो मूढमना लोकोक्तया तीर्थानि करोति । यदि तारयिष्यः 33  
 शुद्धिस्तदा पुण्यो गृहेऽपि तिष्ठन् पापं क्षिणोति । ततः सर्वथैव मनःशुद्धिरेव निषेया ।

चिन्ताशुद्धिं विना दत्तं दत्तं पात्रेऽपि सर्वथा । तथा क्रियाफलापन्नं भस्मनीयं हनं धृष्टम् ॥ ९०

36 एवं निद्राम्य शुरुदितं मानभटो मानमपनीय मगजतो धर्मेनन्दनस्य चरणमूलमाश्रितः । ततः प्रतिबुद्धेन 36  
 मानभटेन प्रमज्जा याचिता । स्त्रिणा समादिष्टम् । 'यन्म, अनुच्छेद्यच्छान्तानिधे, सर्वेदं निरतिचारं  
 चारित्रप्रतिपालनं दुष्कृतमेव । यत्र कर्तव्यं केदोत्पादनम् । नित्यमेव प्राणयतिपातविरत्यादीनि प्रणानि  
 39 निरतिचारानि धारणीयानि । योद्व्योऽष्टादशमहस्रशीलाद्गमाः । भोक्तव्यममविरसं कृतं मैक्षम् ॥ 39  
 पानज्यं प्रासुर्यणीयं निम्न्यावु जलम् । शयितव्यं भूमौ । दुस्सहपरीपहोपसर्गव्यसंसर्गोऽपि न मना-

1) न स्वकीयं जीवितं मयापि च संशयदोलामारोपितम् 2) न जायते उत्तरा नाम दुस्तरा स्त्रीनदी यदि 3) न जायते 4) न जायते  
 18) न जायते 19) न जायते 20) न जायते 21) न जायते 22) न जायते 23) न जायते 24) न जायते 25) न जायते  
 26) न जायते 27) न जायते 28) न जायते 29) न जायते 30) न जायते 31) न जायते 32) न जायते 33) न जायते 34) न जायते 35) न जायते 36) न जायते 37) न जायते 38) न जायते 39) न जायते 40) न जायते

1 गपि शैथिल्यमाधेयम् । यन्मन्दनदन्तैर्लोहचणकमक्षणं सुकरं न पुनर्जिनप्रणीतव्रतप्रतिपालनम् । ततः 1  
 धीधर्मनन्दनगुरोरुपदेशवचःपीयूषं मानमहाविषमविषदर्पनिर्दलनसमर्बमाकण्ठमुत्कण्ठया निपीय 3  
 3 मानमष्टः प्रवज्यां जग्राह ।

। इति माने मानमटक्वानकम् ।

§ १८) पुनरपि गुरुराह ।

- 'इहधरे यदि कल्याणमात्मनो मव्यजन्तवः । तदार्जवरुपाणेन ज्ञेया माया प्रतानिनी ॥ ९१ 6  
 मायानदीमहापूर्वं यद्यमूर्ध्वं तितीर्षसि । अत्रुत्पाप्यतरीं तूर्णं ततः सज्जय यत्नतः ॥ ९२  
 प्राया रात्रिचरी हेया जगज्जन्तुमयं करी । अवकचित्तसद्भावस्फूर्जन्मन्त्रप्रभायतः ॥ ९३  
 9 मायानृतखनियेन कृता स्यात्तस्य दुर्गतिः । न कृता येन तस्येह श्रेयःश्रीवैशवर्तिनी ॥ ९४ 9  
 माया दुनेयभूयालकेलिभूमिरियं यय । जननी विष्वदुःखानां काननं पापभूयहाम् ॥ ९५  
 माया क्रियमाणा यशो धने मिथय्यं च नाशयति । जीवितव्यं च संशयतुलामारोपयति । भो नरेभ्यः,  
 12 यद्यप्य पुरुषः । भूयता प्रोक्तम् । 'भगवद्, न जानीमो यय कः स पुरुषः, किमेतेन कृतम् ।' धीधर्मनन्दनः 12  
 प्रोक्ते । य एष तय संमुखः पाश्चात्स्यभूभागे मम स्थितः संकुचितदेहभागः कृष्णकायकागितः पापीपात्र  
 दृश्यते स मापायी । अनेन मायाविना यत्पूर्वं कृतं तदाकर्ण्यहाम् । तथा हि,  
 13 जम्बूद्वीपमिधे द्वीपे क्षेत्रे भरतनामानि । कश्यपदेशे ऽस्ति विप्याता पुरी घाराणसी वरा ॥ ९६ 15  
 स्फुटं स्फाटिकपद्मिचौ यत्रेक्षन्ते मृगीदृशः । चरन्त्यो ऽपि निकेतान्तः स्व आदर्श इवानिशम् ॥ ९७  
 दुःखे तु त्याग्निनामेव सर्वैर्मयैरिजानाम् । कदाचनपि प्राप्यन्ते याचनाय न पाचकाः ॥ ९८  
 18 यत्र कामानलो पूनामदीपिष्ट कुतूहलम् । संध्यासमीरणैः सिद्धतिष्ठुतीकरहारिभिः ॥ ९९ 18  
 या चतुर्दशस्यमज्जन्ममहिम्नः अमूर्तमूर्तिरमणीयतातिरस्त्तानल्पकन्दर्पस्य उत्पन्नयिमलकेचलज्जनाय  
 लोकिताशेषपदार्थैः सार्यस्य संसारोदयिवरसंचरिण्युसकलजनताभाणदानोद्धतविशुद्धसद्धर्मदेशनासिद्ध-  
 21 नाद्विधुस्तिरलकलकुमतफरिषरस्य सुरासुरमरेभ्यरसंसेध्यमानचरणारविन्दयुगलस्य तीर्थतटो मगयतः 21  
 छिजगदानन्दनस्य श्रीवामानन्दनस्य जन्मभूमिः । तस्या नगर्याः पश्चिमोत्तरदिग्दिग्भागे शालिग्रामो  
 नाम ग्रामः ।  
 24 अन्धुमिर्यन्पुरो ऽगाधिः संकटो विकटैर्ददैः । मञ्जुलो यञ्जुलयेण्या चित्तमील्ये न कस्य यः ॥ १०० 24  
 § १९) तत्र चैको वैद्यजातिर्गङ्गादित्यायः परिषसति । तत्र ग्रामे धनधान्यसमृद्धे ऽपि स  
 पृथैको वारिदयमुद्राविद्रुतः । कुसुमशरसमानरूपे ऽपि जने ॥ पृथैको वैरुप्यधारी । किं बहुना, स  
 27 पृथैको बुधैचनपरो निखिलजनोद्देशनीयदर्शनः कृतघ्नः कर्णैजपः सर्वांगुणगणमन्दिरं च । तस्य ग्रामजनेन 27  
 मायाशीलस्य पूर्वनाम गङ्गादित्य इत्ययमस्य मायादित्य इत्यभिधा विदधे । भो नरेन्द्र, स चायं  
 मायादित्यः । तत्र ग्रामे वणिग्पुत्र एकः पूर्वसुहृत्संचयक्षयपरिशीणद्रविणः स्याणुरित्याख्यः । तस्य  
 30 तेन मायादित्येन समं प्रीतिरुत्पन्ना । स च स्वभावेन सरलः कृतघ्नः श्रियवादी दयालुरप्यञ्जनपरः सदा 30  
 दीनवत्सलो ऽनादीनयश्चेति । तेन स्याणुना ग्रामवृक्षजनेन प्रतिपिथ्यमानेनापि सौवचित्तप्रविशुद्धतया  
 मायादित्यस्य समीपं [ सामिप्यं ] ॥ कदापि भुज्यते ।  
 33 जानाति साधुर्वकाणि दुर्जनानां मनांसि न । आर्जनेनार्पयत्येव स्वकीये मानसं परम् ॥ १०१ 33  
 ततस्तपोः सज्जनदुर्जनयोः प्राप्नोमन्दयोरेव मरालयङ्गोरिव भद्रगजवर्धरकूलगजयोरिव स्वभावेन  
 स्याणोः कैतवेन मायादित्यस्य तु मिथः प्रीतिरुत्पन्नं । अन्यदा विष्यस्तचेतसायन्योन्यं विविधान्  
 36 धनोपाजार्जोपायान् परिकल्प्य स्वजनस्य परिपृच्छय कृतमङ्गलोपचारी घृहीतपायेयौ दक्षिणदिशामिमुखं 36  
 जग्मतुः । तत्र ताभ्यामनेकगिरिसरिच्छास्त्रिभाषदसंखुलं यन् दुर्लेभ्यमुत्तुह्य स्वर्गपुत्रतिष्ठं प्रतिष्ठान-  
 पुरमवाप्य विविचयाणिज्यादि कर्म कुर्वन्नाभ्यां कथंचित्तत्वेकं पञ्च काञ्चनसहस्री समुपाजिता । ततस्ती  
 39 'द्रव्यमेतत्तौर्मिहजनेभ्यः परिश्रातुं दुष्करम्' इति विचिन्त्य स्वदेशं प्रति गमनसमुत्तुकमनसौ दश 39  
 सुवर्णसहस्रया दश रत्नीं स्त्रीदृश्य जलप्रीत्यञ्जले यद्वा मुण्डितमस्तकी प्रावृतपातुरक्तवाससौ विरचितदूर-  
 तीर्थयात्रिकलोकावेयौ मिहां पाचमानौ कापि मूल्येन कापि सभागारेष्वभ्रतौ कमपि संनिवेशमीयतुः ।

1 तत्रोक्तं स्थाणुना । 'मो मित्र, मार्गभ्रमश्चिद्वेदो भिक्षायै गन्तुं न शक्नोमीति तदथ निरवधा मण्डफा 1  
एव भक्ष्यन्ते ।' तच्छ्रुत्वा मायादित्यः प्रोचे । 'त्वमेव पत्नान्तप्रविश्य मण्डफान् कारय, नास्मिन्नये 1  
3 निपुणो ऽसि, परं त्वरितमागन्तव्यम् ।' स्थाणुना भणितम् । 'भवत्वेवं कथमयं रत्नग्रन्थिः क्रियताम् ।' 3  
मायादित्यो जगाद । 'कस्तावज्जानाति नगरव्यवहारं तस्मात्को ऽप्यपायो भविष्यति तव प्रविष्टस्येति  
ममैव पार्श्वं रत्नग्रन्थिस्तिष्ठतु ।' स्थाणुस्तस्य करे रत्नग्रन्थिमर्षयित्वा पुरं प्रविवेश । चिन्तितं च 1  
6 मायादित्येन । 'यदि केनाप्युपायेन रत्नग्रन्थिरसौ ममैव भवति तत्कृतार्थपरिश्रमः स्यात्' इति विचिन्त्य 1  
प्रत्युत्पन्नपापमतिना तेन मायिना सत्यरत्नग्रन्थिप्रतिरूपो द्वितीयः पापाणशकलग्रन्थिः कृतः । तदा च  
'कान्दविकापणेप्यनुदाटः' इत्यकारितमण्डक एव स्थाणुरस्यातः । भणितं स्थाणुना । 'मित्र, कथमयं भय- 1  
9 भ्रान्तविलोचन इव भवान् लक्ष्यते ।' मायादित्येन निवेदितम् । 'मया त्वं सम्यक् समागच्छन्नत्र नावगतः 9  
किंतु चौर इति ज्ञातमते विम्यदसि, न कार्यममुना रत्नग्रन्थिना ।' एवं वदता तेन मायायिना  
गमनाकुलितचेतसा पुनर्विरचितं सत्यरत्नग्रन्थिं तस्य समर्थं स्वपमसत्यरत्नग्रन्थिं स्वीकृत्य 'अहं भिक्षायै  
19 गच्छामि' इति कपटेन भणित्याहोरात्रेण ह्यवशं योजनान्मयतिक्रम्य यावद्रत्नग्रन्थिर्विलोकितास्तपस्केवलं 12  
पापाणाल्लण्डान्येव दृष्टानि । तद्विरीक्षणं वञ्चित इव मुषित इव स यभूव । ततस्तस्य पार्श्वतः सत्यरत्न-  
ग्रन्थिग्रहणाय पुनरपि कूटफण्डधारी चिरं सर्वत्र वभ्राम । स स्थाणुर्मित्रमार्गान्वेषणं चिरं वकार, परं स 1  
15 न मिलितः । ततो ऽनेकधा विलम्ब मिश्रगुणं संस्मृत्य तेन दिनः समतिक्रमितः । रात्रौ पुनः कुत्रापि 15  
वैयकुलान्तं सुप्तः ।

§ २०) पाञ्चालयामे केनापि गूर्जरपरिफेन गीतम् ।

18 'धयल इव यो ऽत्र विपुले स्वजनो नो मरकरणेन प्रवणः । च च गोष्ठाङ्गणमूलविभूषणं केवलं भवति ॥' १०२ 18  
इति सुकं धृत्वा स्थाणोरपि श्लोक एकः स्मृतिमायातवान् ।  
'अथ क्षितौ विपत्तौ च दुःसहो विरहे ऽपि च । ये ऽत्यन्तधीरतामात्रज्ञे नप इतरे क्षियः ॥' १०३  
21 तां रात्रिमतिक्रम्य तेन चिन्तितम् । 'यदि मृतं मम मित्रं भवति तदास्य मानुषाणां रत्नानि पञ्च 21  
समर्पयामि' इति पुनः कृतमतिः स्थाणुः स्वनगरं प्रति चयाल । अजतस्तस्य स्थाणोः क्रमेण मर्मदातीरे  
स मायादित्यो विलक्ष्यास्यो निःश्रीकशरीरो लोचनयोचरमुपाजगाम । ततस्तेन स्थाणुं सिधं वीक्ष्य  
24 शाढमयगूह्य च कपटेनालीकवृक्षास्तो निवेदितुमारेभे । 'मित्र, तदा तव सकाशादहं निर्गत्य गेहं गेहं 24  
परिभ्रममाणो धनिनः कस्यापि वेषमनि प्रविष्टः, तत्र भयालव्धायो भिक्षायां किञ्चित्कालं यावत्स्थितं  
तावत्तपश्चरतिभिः क्रोधान्धैः साक्षाद् यमदूतैरपि चौर इति भण्ण्डिर्विधिषैः प्रहारैर्मर्षमाणो ऽहं  
27 गृहस्थाग्निनः सकाशे गीतः । तेन तस्माद्विष्टम् । 'अन्ये कृतमेव धृतो यदनेनासाकं कुण्डलमपहतम् 27  
तावत्सर्वपापं यत्नेन त्रियतां यावद्वाजकुले निवेदये ।' ततो मया चिन्तितम् ।

'सुजङ्गणतिवद्भक्तचित्तं विचिन्ना नृणाम् । अन्यथा चिन्तितं कार्यमन्यथैव विधीयते ॥' १०४

30 § २१) ततो ऽष्टापरधो विलपन् वेदमनः कोणे वैनिक्षितः । तत्र स्थितस्य दुःखार्तस्य मे दिवसो 30  
व्यतीतः । तस्मात्ता रात्रिः । सा तु रक्वसंज्ञातभवस्तमागमसंभूतनुत्तरपरम्पराद्यु स्थितस्य मम त्वरितमेव  
निपुण्यकस्य लक्ष्मीरिव क्षणदा क्षयमाय । संप्राप्तो ऽपरो दिवसः । तत्र मज्जालसमये कापि नायिका  
33 अनुकम्पया मम योग्यमाहारभानिनाय । सापि मां रमणीयरूपे पिढोऽप्यानुतापवती संजाता । 33  
विजनीभूते च तत्र सा मया पृष्टा 'भद्रे, त्वां पृच्छामि यदि स्फुटं सर्वमपि निवेदयसि' । तयोक्तं 'वरेण्य,  
निखिलमपि निवेदयिष्ये' । मयोचे 'किमहं निर्मेन्तुः पदातिमिर्वृद्धितः' । तथा जपितम् । 'दुभग, पतस्यां  
36 मयम्यां मद्भर्ता देवतापचननिमित्तं मलिम्बुयो ऽयमिति च्छन्ना स्वीकृतं त्वां देव्यै यलि दास्यति ।' 36  
ततो मयाधिकजातजीवितान्तप्रयेन पुनः पृष्टा 'कथय मम को ऽपि जीवनोपायो ऽस्ति ।' तया कथितम् ।  
'नास्ति त्वय जीवनीपायः, न पुनः स्वस्वामिनो द्रोहं करोमि, परं तथापि त्वयि मम महान् क्रोधः, ततो  
39 पयः शृणु । अथ नमस्यां सकलो ऽपि परिच्छदो भस्वामिना सह तीर्थेभुवि प्रातुं यास्यति तदा तव 39  
रक्षपालो ऽप्येको द्वी पा भाविनो ।' इत्यारुण्य प्रस्तावं परिलभ्य गृहादहं निःसृत्य केनाप्यवीक्ष्यमाणः  
स्थाने स्थाने त्वां पिलोकयन् सरल्यहलवान्नीरे रेवातीरे यावदायातस्तावत्वं दृष्टः । मित्र, तव  
42 दुस्तद्वियोगेन घतन्मपातुभूतम् ।' पतद्भुक्तं मित्राय सम्यग्याप्यजलमुनलोचनः स्थाणुः समजनि । 42

8) न तेषु हृदोऽभ्यारितः 10) न चौर इति ज्ञातः । अतो 11) न om. स्वस्वामिना तस्य समर्थं स्वयं मं स्वीकृतम् । निश्चये  
12) P om. त्वयि मम महान् क्रोधः । ततो  
28) P युवा । ततो  
38) P ततो

1 ततो द्वावपि धौतयदनौ कृताहारकियौ प्रचलितौ । ततो मार्गप्रथौ दिक्मोहितचित्तौ भयघ्नान्तदशौ च ।  
 संसार इव दुस्तरे कान्तारे विविशतुः । 'कुत्रागतौ, कुत्र गमिष्यावः' इति तौ न जानीतः । स्थाणुना  
 3 भणितम् । 'क्षुधाधिकं मां याधते तत्त्वं रत्नप्रान्थं गृहाण, कदाचिन्मम पार्श्वोत्पत्तिप्यतीति समर्पितो ऽनेन 3  
 रत्नप्रान्थः ।' चिन्तितं च मायादित्येन । 'अहो, यन्मम पर्यव्यमस्ति तदमुना स्वयमेव कृतम् । ततो मध्याह्ने  
 ललाटंतपतपने ऽतीवतृष्णातरलितौ पानीयं सर्वत्र पश्यन्तौ वटपादपाथस्तादयटं ददशतुः ।  
 6 ततश्चिन्तितं तेन दुष्टदुष्टिना 'सांप्रतमस्यैव कृपपातनमेवानपाय उपायः' । भणितं मायादित्येन । 'स्थाणो, 6  
 कूपे कियत्प्रमाणं पयः, विलोम्य कथ्यताम्, यथा तदनुमानेन वटां वल्लीतन्तुभिर्दटां रज्जुं करोमि ।' स  
 तु महानुभावो ऽयमरुहदयः पयःप्रमाणवीक्षाकृतो प्रवृत्तः । ततस्तेन मोहमोहितचेतनेन मायाविनानपेक्ष  
 9 लज्जामवमत्य मीतिमनालोच्य दाक्षिण्यमविचार्य परलोकमविचिन्त्य सज्जनमार्गं स्थाणुरीरं निरीक्षमाणः 9  
 कूपे न्यक्षेपि । स च कूपे दलतृणचयचित्ते जम्बालान्तः पतितो ऽपि तथाविधां याथां देहे न सेहे ।  
 ततस्तेन दिव्यस्तचेतसा चिन्तितम् । 'अहो, पूर्वं दाक्षिण्यं, ततः कान्तापस्तः परिभ्रमणम्, तत्रापि  
 12 प्रियसिन्धवियोगः, एतच्चित्तयमपि पापिता विधिना विरचितमेव । अहमत्र केन निर्दयहृदयेन क्षितः 12  
 अत्र मायादित्य एव समीप्यतीं नान्यः । कथमेतेनास्मि पातितः । अथवा नेतत् संवादि, दुष्टं मया  
 खलु चिन्तितम् ।

15 कदाचिद्वायुना स्वर्णशैलचूलापि कम्पते । उदेत्यंशुः प्रतीक्यां च न मित्रं तनुते त्यिदम् ॥ १०५ 15  
 घिगहो, ममापि हृदयस्यानल्पविकल्पसंकल्पः । ततः केनापि राक्षसेन वा पिशाचेन वा पूर्ववैरिणा  
 क्षितो ऽस्मि ।' स्थाणुरेव विचिन्त्य स्वस्थचित्तस्तस्यामप्यवस्थायां तस्यौ । प्रकृतिरेवेदशी सज्जनानाम् ।  
 18 चिन्तितं मायादित्येन । 'अहो, यत्कर्तव्यं तत्कृतमेव । सांप्रतं दशानां रत्नानां फलं गृह्णामि' इति 18  
 चिन्तयन् मायादित्यो घनान्तः परिभ्रमन् चारसेनापतिना वीक्षितो धृतश्च रत्नानि च गृहीतानि ।

§ २२) अथ चौरपतिः कथंचिद्भयितव्यतयानन्ययोदन्यया बाधितस्तमेव विशङ्कटावटतटमवाप ।

21 समादिष्टं पल्लीस्यामिना 'मो मोः, कृपात्पयः कर्पत' । इत्यारुण्य तैः कूपे एवःकर्पणाय वल्लीवटत्रया 21  
 प्रावर्गमः पलाशदलपुटकः क्षितः । कृपान्तःस्थेन स्थाणुना तं वीक्ष्य महता शब्देन गदितम् । 'केनापि  
 वैचतुर्योगतः कूपे ऽत्र क्षितः, ततो मामप्युत्तारयत ।' तैः सेनानायकस्य पुरो विह्वलम् । 'यत्केनाप्यत्र  
 24 जीर्णकूपे पुमानेकः पातितो ऽस्ति ।' सेनापतिना जगदे । 'मो मोः, अलमलं जलाकर्षणं, प्रथमं तमेव 24  
 घराकं कर्पत ।' ततस्तदादेशवशंवदैस्त्यरितमेव स्थाणुः कूपतः कर्पितः । सेनापतिस्तं घनादे 'भद्र  
 कुम्भस्यस्त्यं, कुतः समायातः, किमभिधानः, कथं जीर्णवटे निपातितः ।' भणितं चातेन । 'देव, पूर्वदेशत  
 27 आयां द्वौ जनौ दक्षिणाशामाश्रित्य कियता कालेन पञ्च रत्नान्युपाज्यं मुदितमानसौ स्वगृहं प्रतिगच्छन्तौ 27  
 मार्गपरिभ्रष्टौ तृपातरलितचित्तायेतस्यामटण्यां प्रविष्टौ । तत आवाभ्यां तृपातुराभ्यां जीर्णकूपो दृष्टः । अतः  
 परं देव, न किमपि सम्पद्य जाने, यदस्मि केनापि पातित इत्येवमि । परं यद्भवता कृपावता कृपात्संसार-  
 30 दिव गुरुणा प्राणी सद्धर्मघचनोपदेशेनाकर्पितः ।' एतदाकर्ण्य सेनापतिनोक्तम् । 'केवलं तेन दुराचारेण 30  
 भवार्थिक्षतः ।' स्थाणुना भणितम् । 'नहि नहि शान्तं पापम् । स कथं मयि जीवितादप्यधिकः प्रियो  
 घयस्यः श्वपच इव दुष्टरितमाचरति ।' सेनापतिना जल्पितं 'स तावत्कुशास्ते' । स्थाणुना जगदे 'सांप्रतं  
 33 नावगच्छामि ।' अथ सर्वैरपि परिमोषिमिः परस्परं सहस्रमासं निर्माणं भणितम् । 'यदयं घराकः 33  
 सर्वदेवायनचित्तः सद्भावः किमपि न जानाति स्वस्य शुद्धचित्ततया ।' ततः पल्लीपतिरवाच । 'सांप्रतमिदं  
 स एवास्य घयसो भविष्यति, यस्यामूनिं रत्नान्यस्याभिर्गृहीतानि ।' चौरैरुक्तं 'देव, संभाव्यत एतद्' ।  
 36 अथ स पृष्टः 'कथय स वीदशस्तव घयस्यः ।' स्थाणुना भणितम् । 'देव, कृष्णवर्णः पिङ्गललोचनः 36  
 कृशाङ्गो मम घयस्यः ।' सेनाधिपेनोक्तम् । 'भद्र, त्वया लक्षणसंपूर्णः सुहृत्कृष्यो येन कूपे भवात्  
 पातितः । त्वं प्रत्यभिजानासि स्वानि रत्नानि दृष्टानि ।' तेनोक्तं 'उपलक्षयामि' । ततस्तेन तस्य  
 39 रत्नानि दर्शितानि । तेन तान्यात्मीयानि परिहाय जल्पितम् । 'कुत्र कदा वा रत्नानि प्राप्तानि, कथं 39  
 मग्निमत्रं व्यापाधाद्गृहीतानि ।' तैश्चकम् । भवन्मित्रं न विनाशितम्, केवलं रत्नानि स्वीकृत्य नियम्य च

- 1 स मुक्तः । तेन सेनापतिज्ञा सद्येव स्थाणोः पञ्च रत्नान्यर्पयांचके । तेन मित्रं विलोकमानेनैकस्मिन् 1  
 घनगहने दृढवह्नीसंदानितबाहुल्लो नित्यमितचरणयुगः पोद्दल इव निवद्धो ऽधोमुखो धीक्षितः । सं 1  
 3 विगतदन्धं विधाय हाहर्त्तुं कुर्वोणः स्थाणुः सानुकम्पः प्रोवाच । 'मया रत्नानि पञ्च व्यावृत्त लब्धानि । 3  
 तत्र सार्धं रत्नद्वयं ममापि च । त्वं पुनर्मनसि विपारं मा विदधीथाः ।' इति भणित्वा स्थाणुना कान्तार-  
 पर्यन्तग्रामसीमां न समानिन्ये । तत्र तावदुपचारवृत्त्या स मायादित्यः कियद्भिरपि दिनैर्निर्व्यूढव्रजः 6  
 6 समजनि । चिन्तितं च मायादित्येन । 'यदर्थं ममेदशचेष्टितस्यापि परोपकारीति । ततो मया किं 6  
 कर्तव्यम्, यन्मया मायाविना प्रथमे रत्नस्वीकारेण ततः कृपान्वर्तिक्षेपेणालीकवचोभिश्च वयस्यो विप्र-  
 तारितः, ततो मम नरके ऽपि न निधासः, तस्माद् ज्वलनं प्रविश्यात्मानं काञ्चनमिवाशुशुक्ष्णो विमली- 9  
 9 फरिष्ये ।' ततो ऽतीवमिन्वञ्जनालक्षणचिन्तासंतापपरायणश्चित्तानलं प्रवेष्टुं स्थाणुना ग्रामजनेन च 9  
 निवार्यमाणो ऽपि मायादित्यः समीहवान् । ततो ग्राममहत्सरैरनैकैर्वाक्यैः प्रतियोधितः । ततः स्वमिन्व-  
 ज्ञनसमुद्भूतपाणनिराकरणाय स्थाणुना मित्रेणानुगम्यमानः सर्वानि तीर्थानि लोकप्रसिद्धा समाराधयन् 12  
 12 स मायादित्यः समागत्येह समुपविष्टो ऽस्ति । ततो मायादित्यः श्रीधर्मेनन्दनगुरोर्मुखतः स्वं वृत्तान्त- 12  
 मवगम्य वषाण । 'यन्मया मायामोहितचेतसा स्वमिन्वोहिता कृता तदपगमनाय प्रसादं विधाय 19  
 प्रभो, प्रभो इयाद्यास, सिद्धिनिपासमुषं प्रप्रज्यां मङ्गं देहि ।' ततो भगवता धर्मेनन्दनेन ज्ञानातिशयेन 15  
 15 विलोभ्योपशान्तमायाकृपायप्रचारः स मायादित्यः श्रीतीर्थनाथप्रणीतप्रतीत्यथोक्तविधिना प्रयाजितः । 15  
 । इति मायायां मायादित्यकथा ।

§ २३) चावचारिप्रमलवाचलचन्दनेन गुरुणा श्रीधर्मेनन्दनेन पुनरुच्ये ।

- 18 न वर्जयति लोभं यः क्रोधादिरहितो ऽपि हि । निमज्जति भवान्मोक्षो स कालापसगोलयत् ॥ १०६ 18  
 जीवाः संसारकान्तारे विवेकप्राणहारिणा । स्पष्टं लोभादिना दृष्टा जगते न हिताहितम् ॥ १०७  
 सलोभे मानवे सद्यो निर्मलापि गुणावली । विलीयते ऽस्मिन्संसे रोहे तोयच्छटा यथा ॥ १०८  
 21 प्रभुर्लोचिनीरैरिन्धनैर्धूमकेतनः । न तुप्यति यथा जगत्तुर्धनैरपि धनैस्तथा ॥ १०९ 21  
 लोभमपवशः प्राणी द्रव्यं नाशयति, मित्रं च हन्ति, दुःखाम्बुधौ निपतति च । पार्थिव, यथैष पुष्पाः ।  
 राक्षा विह्वलं भगवन्, स कः पुरुषः, किमेतेन कृतम् । समादिष्टं भगवता । 'यस्तव गृष्टिभागे घाते 24  
 24 दासः स्वोपविष्टो ऽतिशुश्रूषीतः केवलमस्वियञ्च इव रूपेण शूर्तो लोभ इव । नरेभ्यः, अमुना लोभा- 24  
 भिमूतेन यत्कृतं तदेकचित्ततया श्रूयताम् । तथा हि । इहिय जम्बूद्वीपे द्वीपे भरतक्षेत्रे मध्यमरण्डे  
 समस्ति नगरी सीयरामणीयकसंपदा । स्वःपुरस्तन्वती तक्षशिला मनसि लाघवम् ॥ ११०  
 27 फलिशीर्षावलीकप्रयप्रयजेन भोगिराट् । सहस्रशीर्षः सौन्दर्यं यस्या द्रष्टुमुपागतः ॥ १११ 27  
 प्राकारा क्काटिको यत्र परिराश्रुति विस्थितः । भोगावतीनिरीक्ष्यै विशतीय रसातलम् ॥ ११२  
 सुजातिरम्याः सुखियाः सदावन्मा कृपाधयाः । स्वभयाः स्वशना यज्ञोपाना इव जना ययुः ॥ ११३  
 30 प्रासादा यत्र राजन्ते महाराजतनिर्मिताः । श्रीडासिमिचमायाता मेरोरिव कुमारकाः ॥ ११४ 30  
 अर्धत्पातहरिण्यार्ता सदा जयधिराजिताम् । यां पुरीं साःपुरी यीक्ष्य द्विषेयाददयतामगात् ॥ ११५  
 धीनामेपपदस्वाने धर्मचक्रं मणीमयम् । श्रीगह्वरलिना यत्र सहस्रारं विनिर्ममे ॥ ११६  
 33 यत्र शोभन्ते परमलोहलालसचेतसो जना अनगाराश्च सदा परमदारं सदाद्यापरं सदाहारसारं 33  
 विप्रविच्युतं मुनिमण्डलं चेति । तस्याः पुर्याः पश्चिमदक्षिणयोरुत्तरपले दिग्विभागे समुदायान्यकूटा-  
 मिराम उच्छालस्यो ग्रामः । तस्मिन् शुद्धवैद्यमयो घनदेवामिधः सार्धपतिपुत्रः परिवसति । परैः सार्ध- 36  
 36 पतिपुत्रैः सह तस्य श्रीडां कुर्यतः क्रियानपि कालो व्यतिचक्राम ।

§ २४) स घनदेवः स्वभायत एव लोभदत्तचित्तः सततमेव पञ्चकक्षिरोमणिरलीकयचनमापी पट-  
 द्रव्यापहारी । ततस्तस्मैदशस्य वैः सार्धनाथतनुजैर्घनदेव इति नाम निराकृत्य लोभदेव इत्यमिया विदधे ।

10) P n om. it 11) P n 'नयनान्तरीयो वराणि लेह' 17) P n om. दुर्गा 26) P दक्षिण 28) P has (on मण्डली) a marginal gloss, नगपुरी 29) On मुन्नि etc. n has a marginal gloss जगिर्नो मण्डी ए । तुष्टि नि । वचनां वेदां, दिं रोमन. विम उज्जीय दृष्टा सदास्य दृष्ट । सदास्य नदयो वेदां वेदा । सदास्य वस्तुनो देव ॥ दुष्ट मित्रेण रोमन इतिवत् ॥ । प्रोक्तं यत्र नो यत्र दिं दृष्टा कृपिद्विष्ट दृष्ट 31) n has a marginal gloss on अमुन्-दय etc. अमुन्-दय इतिवत् । मतिराल-जरा इत्यु-सक्यदिता । वन्निनेन [1]. 33) P n om. दृष्ट P has a gloss (on दृष्ट) पर वेदां मण्डलान् 35) P repeats (after दुर्गातनुत्प) नोमरा इतिवत् etc. ending with दुर्गातनुत्प

- 1 ततस्तस्य तादृश्यपुण्याधयवस्य मानसमतीव लोभमिभूतमभूत् । अन्यदा द्रव्योपाजनप्रगुणितचित्तो 1  
 गुग्जनमनुशयाय लोभदेवस्तुरङ्गानुतुङ्गान् सज्जीकृत्य यादनानि च स्वीकृत्य पार्थेयं संगृह्य मिश्रवर्गमा-  
 3 पृच्छ्य तिथिकरणक्षत्रपवित्रे मुहूर्ते चन्द्रबले धरलक्षे स्वामिना यीक्षिते ज्ञानं विधाय देवतार्चनं निर्माय 3  
 च यद्वाडिकादक्षपदः स्वजनेनानुगम्यमानः प्रमुदितवदनो दक्षिणाशां प्रति प्रचलितः । जनकेनोक्तम् ।  
 'घत्स, तथाधीतसर्पशास्त्रस्य माणिक्यस्य घटनमिव मारुताः पाठनमिव मौक्तिकानामुत्तेजनमिव सर्वथा  
 6 शिक्षावचः कीदृश, तथापि श्रेहमोहितचेतसा मया त्वां प्रति किञ्चिदुच्यते । 'पुत्र, दवीयो देशान्तरं, 6  
 विपमा मार्गाः, कुटिलहृदया लोकान्, वञ्चनप्रगुणाः कामिन्यः, घनतप दुर्जनाः, विरलाः सज्जनाः, दुष्परि-  
 पाल्यं प्रयाणकम्, दुर्धरं यौवनम्, विपमा कार्यगतिः, तावत्तया सर्वथैव कचन पण्डितेन, कचन  
 9 मूर्खेण, कचन दयालुना, कचन निष्ठुरेण, कचन सूरेण, कचन कातरेण मार्गो निर्गमनीयः ।' इति 9  
 शिक्षावचोभिः सुतप्रमदनान्दसंदोहमुच्यदुग्धाधिमाध्यस्यं परिगलत्रयनयुगलजलं पिता विदधे ।  
 लोभदेवः कतिपयैरप्यनयरतप्रयाणकैर्दक्षिणापथमाधित्य कियतापि कालेन सोपारकपत्तनं प्राप्तवान् ।  
 12 यन्मोत्यातः पतङ्गेषु यन्ता भूपु योपिताम् । प्रकम्प्य पताकानां जनानां न कदाचन ॥ ११७ 12  
 प्रामाणिकेषु संवादः कन्यासु कर्पीडनम् । मयं च दधिष्वेव भग्नः पूर्वीकलेषु च ॥ ११८  
 सन्यग्भयोच्छित्तिविधौ नितान्तं सज्जर्मकर्महितचेतसो ऽपि ।  
 15 शिष्यार्पितो यत्र जना यतन्ते कुर्मः स्तुतिं कां नगरस्य तस्य ॥ ११९ 15  
 यत्र विश्वोत्सासियशोदयापरिगतो जनार्दन इव जनः सर्वमङ्गलोपचारचारुध, पार्थीपतिरिव विमोहयति  
 संगतो गणिकागणो धार्मिकलोकध । तत्र जीर्णश्रेष्ठिनो रुद्रमिधानस्य गुणधेनिमिधानस्य वेश्मनि पसता  
 18 कियतापि कालेन तुरङ्गान् यिकीयाधिकं धनमुपार्ज्य लोभदेवेन स्वगृहागमनोत्तुफमनसा यभूव । तत्रा- 18  
 यमाचारः । 'ये केचिद्वणिजस्तत्रत्या देशान्तरागता वा सायं ते सर्वे मिलित्वा परस्परपीतिपूर्वकं क्रय-  
 विक्रयादिकेन किमुपार्जितम्, किं किं पण्यमथ देशान्तपद्मगतम्' इति वार्ता वितन्यते । गन्धतान्मूल-  
 21 माल्यादि परस्परं प्रयच्छन्ति । 21  
 § २५) अन्यदा स लोभदेवस्तत्रैधोपविष्टत्वा केनापि 'ह्यपि देशान्तरे किमप्यल्पमूल्येन वस्तुनानल्प-  
 मूल्यं वस्तु प्राप्यते' इत्याचक्षते । अथ केनचिद्वणिजा गोष्टयन्तःस्थेन प्रोक्तम् । 'यदहं दुत्तरं धारिधिसु-  
 24 ल्लभ्य रत्नद्वीपमगमम् । तत्र मया पिचुमन्दपत्राणि दस्या रत्नानि स्वीचक्रे । एवं विरूपयत्यं विरचय्य 24  
 व्याहृत्य क्षेमतयाबाहुमागतः ।' इमां वार्तां श्रुत्वा लोभतत्त्वाहितमनसा लोभदेवेन स्ववेश्मगमनाभिप्रायं  
 विमुच्य पुनर्नवीनद्रविणार्जनहेतवे चेतश्चक्रे । ततो निजवेश्मागत्य निर्मितस्नानभोजनो यथाश्रुतं लोभदेवः  
 27 श्रेष्ठिरद्रव्यं पुरः कथयामास । 'तात रुद्र, तत्र रत्नद्वीपे यत्तानां महौद्दाम उत्पद्यते, यत्र निम्बपत्रै रत्नान्ये- 27  
 तानि प्राप्यन्ते । ततः किं मया न तत्र समुद्यमः क्रियते ।' रुद्रश्रेष्ठिनादिष्टम् 'वत्स, यावन्मात्रो मनोरथो  
 30 ऽर्थकामयोर्विषीयते तावन्मात्र एव प्रसरति, 'लोभाहोभो हि यथेते' इति न्यायात् । अत्रेतनमर्थसंचयं 30  
 स्वीकृत्य स्वदेशं गच्छ । किं च यद्गुहापायं जलधेरुल्लङ्घनम् । ततो ऽधिकलोभे मनो मा विधेहि । एतदेव 30  
 द्रविणं पथेच्छं भुङ्क्ष्व । दीनादीनां दानं ददस्व । दुर्गतं जातिसंयदं च समुद्गर । सर्वथैव धनस्य फलं  
 गृहाण । निगृहाण च समधिकद्रव्यार्जनलक्षणं लोभपक्षसम् ।' एतदाकर्ण्य लोभदेवेन जल्पितम् ।  
 33 'यः कार्यं दुर्गमं धीरः कार्यात्मनं न मुञ्चति । यक्षो ऽभिसारिकेव धीरस्तस्य संग्रयते मुदा ॥ १२० 33  
 तथा तात, प्रारब्धकार्यनिर्वाहमनसा पुंसा भवितव्यम् । त्वमपि मया सह रत्नद्वीपमागच्छ ।' श्रेष्ठिना  
 36 तपिवेद्य ।' रुद्रश्रेष्ठी प्रोवाच । 'यदहं सप्तकृत्यः समुद्रान्तर्धानप्रायेण प्रविष्टः, परं सप्तकृत्यो ऽपि मम बाह्यं 36  
 भग्नम्, तावदहं नार्थस्यैतस्य भाजनम् ।' लोभदेवेन जल्पितम् । 'धर्मशोरापि प्रतिदिनमुदयाधितोहप्रताप-  
 पतनानि किं पुनर्नान्यस्य इति परिभाष्य सर्वथैव कमलायाः समुपार्जनं साधधानमनसा भाष्यम् । त्वया  
 39 रत्नद्वीपे मया सह समागन्तव्यमेव ।' श्रेष्ठी जगाद पुनः । 'वत्स, त्वां प्रति सांप्रतं किञ्चिद्वादमि, अत्र 39  
 यानपात्रे त्वमेव प्रयाणकनेता, अहं पुनर्मन्दमाग्यः' इति । ततस्तेन तवेवालीजन्तम् ।



- 1 §२६) अथ सज्जीकृतं यानपात्रम् । शुद्धन्ते क्रयाणकानि । उपचर्यन्ते निर्यामकाः । निर्णीयते 1  
 निमित्तविद्विर्याजाविवसः । स्थाप्यन्ते लङ्गम् । निरूप्यन्ते निमित्तानि । विलोप्यन्ते उपश्रुतयः । संमान्यन्ते 1  
 3 विशिष्टजनाः । अर्प्यन्ते देवताः । सज्जीक्रियते सितपटः । ऊर्ध्वः क्रियते कूपस्तम्भः । संगृह्यते काष्ठसंचयः । 3  
 स्थाप्यन्ते परिग्रहः । आरोप्यन्ते भक्तम् । श्रियन्ते जलमाजनानि । एवं कुर्येतस्तस्य सभागतो याथादिनः ।  
 6 तत्र च तौ कृतमज्जनी मुदितचेतसौ सुमनोमालाविलेपनवासो ऽलङ्कारलङ्कृतौ द्वावपि सपरिजनी यान-  
 6 पात्रमारुहहतुः । चलितं यानपात्रम् । वादितानि तूर्याणि । चालितान्यरिघ्राणि । ततः प्रावर्तत गन्तुं 6  
 जलधौ यानपात्रम् । अनुकूलो वायुर्धैवी । क्रियतापि फलेन वहनं रत्नदीपं ययौ । तस्मात्तादुक्षीयीतीत्य-  
 रम्पतमं प्रापुर्ते गृहीत्या भूपचरणयुगलमभिगम्य लब्धप्रसादविशदमानसौ कपयिष्य विरचय्य व्यावृत्त्य  
 9 निजकुलामिमुखमुत्सुको प्रचेलतुः । अनुकूलवायुना वहनं प्रयमाणं समुद्रान्तः परिवीक्ष्य लोभदेवेन 9  
 व्यचिन्ति । 'अहो, प्राप्नो मनोरथादधिकतरो लाभः । संभृतं च रत्नयानपात्रम् । तावत्तटं प्राप्तस्य वहन-  
 स्यैव मम भारी भारीति न सुन्दरमेतत् ।' इति चिन्तयन् लोभदेवो ऽवगमण्य दाक्षिण्यं समवलम्ब्य  
 12 निष्कुरुणस्वं शरीरचिन्तायां समुपविष्टं रुध्रेष्ठिनं जलधौ पातयामास । तस्मिन् यानपात्रे योजनत्रयमति-12  
 क्रान्ते लोभदेवेन महता शब्देन पूरके 'अये, धापत धापत, मम वयस्यो दुहत्तारे प्रभुत्मकरघोरे सामरे  
 पपातेति ।' इत्याकर्ण्य निर्यामकलोकः परिजनश्च वीक्षितुं प्रवृत्तः । सैरुक्तं 'कुत्र पपात' । तेन निगदितम् ।  
 16 'अत्रैव पतितो मन्ये मकरेण पलितश्च । मया जीवतापि किम् । अहमपि तद्वियोगं दुस्तहमसहमानः 16  
 प्राणव्यागं विधास्ये ।' एतन्निशम्य सत्यं विमर्श्य कर्णधारकैः परिजनेन च प्रयोध्य स्थापितः । यानपात्रमपि  
 प्रचलितम् । स रुध्रेष्टी अस्त्रमभिजैर्या जलधौ महामकरपदनकुहर्द्वारकचक्रगोचरीभूतो ऽवसानं प्राप्य  
 19 रत्नप्रभापूरुष्याः प्रथमे योजनसहस्रे व्यन्तरभवने ऽहर्षेभ्यःपरो राक्षस उरधेदे । तत्र तेन विमङ्गलानवशतो 18  
 मकरेण गलितमात्मकार्यं गच्छथानपात्रं च विलोक्य चिन्तितम् । 'अरे, एतेन पापिना लोभदेवेनाहमत्र  
 प्रक्षिप्तः । अहो, दुराधारस्यास्य लाहसम् । न गणितः स्नेहसंयन्धः । न घृतस्त्रिसे परोपकारः । न कृतं  
 21 सौजन्यम् ।' इति चिन्तयत्तस्यानल्पः कोपानलो जन्वाळ । एतेनेति चिन्तितम् । 'यद्गुं व्यापाद्य सद्यः 21  
 संप्रत्यार्थस्य भाजनं भविष्यामि । तत्तथा करिष्ये यथैतस्यापि नान्यस्य वा भवति ।' इति चिन्तयित्वा  
 पाशसो मये समुद्रमापयो । तत्र यद्विभ्रं विलोक्य कोणपः प्रतिकूलमुपसर्गं कर्तुमारब्धवान् ।  
 24 §२७) अथाभूच्छपात्रलं मेघमण्डलं मरुदध्वनिः । रुद्रामिधाने वीक्ष्येव भेष्टिनं गतजीवितम् ॥ १२१ 24  
 साम्यन्ति परितो ऽप्यञ्च घना विद्युविलोचनाः । पश्यन्तः भेष्टिनमिव साद्राः । स्नेहिस्वभापतः ॥ १२२  
 धर्म्यमोवधाराभिः सैर धाराभूतो ऽभ्युद्यौ । निशातशरराजीभिरेव धीरा रणान्ने ॥ १२३  
 27 विषमनधीकृतं विश्वमुदितैर्भूगयोनिभिः । पुत्रा अनुहरन्ते हि पितरं नितरामिह ॥ १२४ 27  
 लोलफल्लोलमालाभिः प्रयमाणं मुहुर्मुहुः । प्रवण्डपवनोद्धतं प्राणिप्राणभयापहम् ॥ १२५  
 तद्वीर्यशताः पातयान्तर्पहन्तं यहत् । अगण्यपण्यसंकीर्णं स्फुटमस्फुटत् ॥ युग्मम् ॥ १२६  
 30 लोभदेवो ऽभ्युद्यौ क्षीरमिव नीरं मराविव । भवितव्यतया प्राप फलकं तत्र चालगतम् ॥ १२७ 30  
 सप्तभिरहोपात्रैस्तापार्दीपमायतनान् । स तत्र समुद्रवेलापनपचनेन दीतलेन प्रत्युद्धीयित इव क्षणम् ।  
 ततस्तत्तीरवासिभिः शृण्वन्मयकाग्निभिः शोणलोचनैर्यमदूर्तरिव पुरपैर्जगृहे । ततो लोभदेवो जगद् 'अय-  
 33 द्विरहं कथं गृणे ।' तैः कैतयेनोक्तम् । 'भद्र धीरो भय, मा विपद्ं भय, यद्वासाकसेप नियोगः पोतयजितो 33  
 ऽवस्थां पतितस्य स्वागतं विधीयते' इति । एवंविधं जल्पद्विस्तैर्लोभदेवो गृहमानीय पिनयपामनैर्निघरे  
 निरेदय सचनछानं भोजनाच्छादनविधिं विधाय जल्पितः । 'भद्र, चेतसि विश्वासं समाधाय, मा भयस्य  
 36 भाजनं भव ।' तत इत्याकर्ण्य चिन्तितमनेन । 'अहो, मयं कीदृशकारणयत्सलो लोकः । स यापदिति 36  
 चिन्तयत्तस्मिन् तावत्तीर्तपटैस्तं पद्मा शङ्ख दालेण मांसलप्रदेनं विदार्य मांसमुत्कर्तितं शोणितं च जगृहे ।  
 स पुनरपि पचयोगेन विलिप्ताहो ऽसत्तत्तीरो जगो । पुनरपि पद्मिमांतेरतीतस्य तदेव कृतम् । पुनरपि स  
 39 पटुतरदातीरं कृतः । एयमनया रीत्या तस्यास्त्यपञ्चपञ्चोपस्य समुद्रान्तांश्चस्य छादयत्यन्तरी व्यतीयाप 39

2) P = निमित्तानि 3) On सितपट has a marginal gloss thus विह र्हा मनिद- 5) P = 'कान्ते श्रा-  
 दितो इति 6) On सज्जीकृतं has a marginal gloss अज्जनी 8) = 'निरूप्य अज्जान्' (अज्ज) अज्ज, C (अज्ज) अज्ज  
 for अज्ज, C निरूप्य 12) P = ततो यानपात्रम् 13) P = inter. अनुगच्छतेरे & तपरे 14) P = तत्र 15) P =  
 दक्षिणम् तत्र दक्षिणरेरे 16) P = एतेन लोभदेवेन एतेन मयस्य 27) P = अहमपि 34) P = om. र्हा 35) P =  
 र्हा अज्जान्ते अज्ज, P = विरचयन्त 37) P = संवृत्तीति

1 § २८) अन्यदा लोभदेवस्त 'क्षणोत्कर्तितमासखण्ड प्रवहच्छोणितलिततनुर्भारण्डपक्षिणोत्क्षित' । 1  
 तस्य व्योम्नि गच्छत समुद्रोपरि परेण भारण्डपक्षिणा सह युध्यमानस्य भयितव्यतया चमुपद्रुस्थितो 2  
 3 लोभदेव सागरान्तः पपात । तज्जलेन निर्मितवेदन सज्जन इव दुर्जनवचसा वहलतत्कलोलमात्राप्रयमाण 3  
 समुद्रेणापि मित्रमिनाशमहापापकलुपितहृदय इव निष्क्रासित । किमपि कृत् संप्राप्य तत्र क्षणमात्र 4  
 शीतलमृष्टा समाभ्यासित पाननान्त सचरन् यटपादपतल ददर्श । तत्र भस्वतमणिकुट्टिमं सुगन्धनानां 5  
 6 विधकु सुमसचयचित निरीक्ष्य लोभदेवो व्यचिन्तयत् । 'अहो, किल शास्त्रेण श्रूयते, यथा देवा स्वर्गं 6  
 वसन्ति तद्य ते रम्या रम्यविशेषज्ञा । अन्यथा कथं लोकत्रयाह्लादकरमिमं प्रदेशं परित्यज्य त्रिदशाखिद् 7  
 शालयमाश्रयन्ते ।' ध्यातवेति स तत्र न्यग्रोधपादपाद्यस्तादुपविद्यातीवरीववेदनातीव्रिर दध्यौ । 'स को 8  
 9 धर्मः, येन देवा दिव्यभोगधारिणो देवलोके सुखमनुभवन्ति । तर्हि पापमस्ति, येन नरके नैरयिका 9  
 बहु खतोऽप्यधिक दुःसमुद्ब्रह्मन्ति । ततो मया किं पुनः पापमाचरित यदेवविधं दुःखनिकेतनम 10  
 भवम् ।' इति चिन्तयतो लोभदेवस्य चेतसि सहस्रैव तीक्ष्णशरशत्यमिव रुद्रधृष्टो स्थित । ततः स 11  
 12 चिन्तयामासेति ।

§ २९) 'अहो, अस्तादृशा किं जीयितेन ।

हतो यस्य सर्वस्य म्रियकारी कलानिधि । ध्रेष्टी रद्वो मया येन पापिना द्रव्यलोभत ॥ १२८  
 15 तावत्साप्रतमपि तत्किमपि तादृशमाचरामि येन म्रियमित्रवधकलुपितमात्मानं तीर्थभुवि व्यापाद्य सर्वं 15  
 पापयिमुक्तो भवामि ।' इति चिन्तयन् लोभदेव क्षणं मुत्, प्रबुद्धश्च एतस्या दिशि कस्यापि मधुराक्षरा 16  
 गिरमाकर्ण्य चिन्तितमनेन । 'अये न सररुत प्रारुतमपभ्रश च । इयं तावच्चतुर्थी पैशाचिकी भाषा, 17  
 18 तावदाकर्णयामि । ततस्तेषां पिशाचानामिति परस्परमुल्लासं प्रवर्तते, तावदेषैर्नोक्तम् । 'यदिद् पापा 18  
 पनोदाय तपस्याता पथनाभोगस्थानं रमणीयम् ।' अपरेणोक्तम् । 'इतोऽपि चास्वधामीकराचल ।' अन्येन 19  
 मणितम् । 'अस्तादपि तुहिनशिथिरशिलातलस्तुहिनगिरिरेव रमणीय ।' इतरेणोक्तम् । 'एष मा मा 20  
 21 यद्वत्, सर्वपापापहारिणी सुरनिर्झरणी प्रधाना ।' इति निशम्य तां प्रति प्रचलितो लोभदेव परित्यक्त 21  
 लोभसग समुपागतमहोदयव्यङ्ग्यं । क्रमेण च नरोऽयं, समागत्यायेय निविष्ट । 'एतं वृत्तान्तं मया 22  
 यता कथितमाकर्ण्य मीढाप्रमोदविपादपटवरा धीधर्मनन्दनगुरुरचरणमूलमवाप्य लोभदेव प्रोवाच । 23  
 24 'यद्दृष्टव्यत्पणारनिन्दैरादेवित तद्वितथमेव । किमत्र मया कर्तव्यम् ।' ततः धीधर्मनन्दनमुनिपेन प्रोक्तम् । 24  
 'वत्स, सर्वथा मित्रवधसमूतपापजातक्षयाय लोभमहानिशाचरमनीहारेत्या पञ्चत्वमानीय विनयवामनो 25  
 भूयसा तपसा पुरातनरुमर्ममैर्निर्मथनाय जैनतपस्यासरस्या राजहसरीलामलकुच । क्षान्तिकान्तालेवा 26  
 27 हेवाकितामाश्रय । कापोऽसर्गमुग्रमाचर । पापमहारानप्राट्तीर्विहृती परिहर । यत्र न अरा न मृत्युर्व 27  
 व्याधिर्न चाधिर्न च दुःखं तच्छाभ्यत महोदयपदं विशद् ततः प्राप्स्यसि ।' तदाकर्ण्य लोभदेवेनोक्तम् । 28  
 'भगवन्, यदि तावदेतस्य चारित्रस्य योग्योऽस्मि ततो मम प्रमत्त्यादानप्रसादं विधेहि ।' भगवता 29  
 30 धीधर्मनन्दनेन गुरुणा पादपतितस्य तस्य पाप्मजलभूतलोचनस्य प्रशान्तलोभस्य लोभदेवस्य व्रतमवापि । 30

। इति लोभे लोभदेवकथा ।

§ ३०) पुनरपि गुरुवाच ।

33 'इति हन्त महामोहस्तुतिनौघ इवोदित । यद्वैरह विवेकास्य यशं परिमलोजितम् ॥ १२९ 33  
 सर्वेदुःखमयो भूप भव एष जिनेर्मतः । तस्य स्वभावं जानन्ति महामोहहता नहि ॥ १३०  
 भुवोऽधतस सज्जने स एवागण्यपुण्यभाक् । सद्गुणनौ न यः कापि हियते मोहवाजिना ॥ १३१  
 36 अनेन मोहराजेन दुर्धरेण जगत्रयी । जिग्ये जिनमुनीन् मुक्त्वा तीजव्रतधुरधरान् ॥ १३२ 36  
 सर्वदायमहो मोहो महासागरस्तनिभ । न यस्य प्राप्यते स्थावरो महावैशारपि कचित् ॥ १३३  
 महामोहमोहितमना पुमान् भग्नागम्यमपि न विचारयति । स्वसारमप्यभिसरति । जनकमपि 37  
 39 मारयति । नरेण, यथैव पुरय ।' विक्षिप्तं नृपतिना । 'स्वामिन्, अनेकगेषकुलायां समाया क पुरय, 39  
 इति नावैमि ।' तद्वगम्य गुरुणा भणितम् । 'य एष तत्र दूरे दक्षिणदेशे वासयस्य लेप्यमय इव कार्या 40  
 कार्यविचारविमुखो दृश्यमानमुन्दरावयव स्थाणुरियं स्थित ।' एतेन महामोहमोहितचेतनेन वल्लत 41  
 42 तच्छ्रुतमासिति ।

- 1 [३१] अस्ति समस्तकुशलजनावृतप्रामाशिरामः कोशलमिधो जनपदः । तत्र परचक्रदुर्लभ्या 1  
 कामिनीमुखचन्द्रचन्द्रिकात्यन्तयौतधवलरुहा कोशलाख्या नयरी ।
- 3 स्वर्नदीसंगतैर्यत्र मल्लोलैर्ध्वजाञ्जलैः । मार्जयन्तीय शशिनः कलङ्कममरालयाः ॥ १३४ 3  
 रमारामभिरखिलैः सुभगंभावुकैर्युगैः । यात्राधिकतया यत्र परभूयन्त भूरिशः ॥ १३५  
 वातावधूतभासादधवलध्वजवेल्लनैः । यत्र विषयगा व्योम्नि सहस्रपथगामवत् ॥ १३६  
 ॥ तत्र ध्वजशिरोरत्नं पवित्रमतिभाजनम् । कोशलः कुशलः क्षोणीपालः प्रत्यधिकोशलः ॥ १३७ 6  
 बाहिनीप्रसरविस्फुरद्गोमण्डलेन रविरस्तदीधितिः ।  
 यस्य विक्रमगुणिकवर्णने न क्षमः फणभृतामपीश्वरः ॥ १३८  
 9 यदभ्यीयक्षुण्णक्षितिवित्तरेण्वा रविरपि क्षतज्योतिर्यत्तिन्धुरनिकरदानोदकमरैः ।  
 प्रसस्युर्वाहिन्यः प्रतिपथममन्दैः प्रतिरघैरहो निःश्वासनामजनि किल गर्जिर्जलभृताम् ॥ १३९  
 यस्य प्रयाणे पृथिवीश्वरस्य निःश्वासनायाः किल ये प्रसस्युः ।  
 12 त एव विद्वेपि महीपतीनां पलायनोत्साहकरा वयुजः ॥ १४० 12  
 यथात्रास्वपि दुर्गलङ्घनलसन्निःश्वासनादैः स्फुरत्सैन्योद्भूतरजोमरैरविरतं प्रत्यर्थिपृथ्वीभृताम् ।  
 बाधियं श्रवणेष्वथान्यममघनेषु तस्य स्तुतिं कर्तुं न क्षमते सहस्ररसनोऽप्युवांभृतो विक्रमे ॥ १४१
- 15 [३२] अथ तस्य महीशमास्य मुख्या जयन्त इव परं नाकुलीनः, सिंह इव विक्रमी न नगरायुधः, 15  
 सवितेव प्रकाशफरो न कठोरः, चन्द्र इव सर्वाङ्गादकरो न फलङ्कितः, तोसलारयः संप्यावतां मुरय-  
 स्तन्मयः सममयत् । एवंविधविधिरुणसंपूर्णेन तेनानिवारितप्रसरेण निजनगर्यां परिभ्रमता कदाचि-  
 18 त्कस्यापि महतो नगरेऽष्टिनो हर्षरग्यमयाक्षयिवरविनिर्गतं धाराधरपटलप्रकटीभूतपूर्णिमाकुमुदवा- 18  
 न्धवसिध यालिकाया यदन्तकमलं कुचलयदलदीर्घलोचनयुगलं ददृशे । सापि तमालोक्य साक्षादिव  
 मनोभयमुद्गमानुरागलागारान्तर्निमग्नमानसा तदात्यमेव समजायत । तद्दर्शनेन तस्यापि चेतः पञ्चदारेण  
 21 परदारालोकनेन जनितफोषेनेव तितउरिव पञ्चभिः शरैः शतच्छिद्रं स्वभावि । ततस्तेन निर्दयविषम- 21  
 शस्त्रप्रहारप्रसूतवेदनाधिवशेनेव वक्षिणकरणेन पक्षःस्वर्लं पस्पृशे, घामेन नामिषाभ्यं तर्जयङ्गुली चोर्ध्व-  
 कृता, तथा च तस्मिन्क्षणपरवशया घामेतरपाणिना कृपाणप्रतिकृतिः प्रकटिता । ततः कुमारस्तथेष्टित-  
 24 मालोक्य स्वावाप्तं प्रति प्रचलितो व्यचिन्तयदिति । 24
- 'यस्या मुखेन लावण्यपुण्येन द्विजनायकः । न्यकृतोऽङ्गुच्छलासुन्दे बिशेष क्षुरिकां निजे ॥ १४२  
 यदास्तेन्दुदयादुल्लास लावण्यवारिधिः । यत्राभूतायितं वाचा दृष्टिम्यां शफरीयितम् ॥ १४३  
 27 प्रयालयितमोहान्यां मुकापङ्कितं द्विजैः । कूर्मायितं कुचाभ्यां च दोर्भ्यां वैत्रलतायितम् ॥ १४४ 27  
 इय शुद्धारसयस्य राजधानी मनोभुवः । उद्दामयौवनप्राग्रहर लावण्यदीर्घिका ॥ १४५  
 अहो अस्मा यालिकायाः सर्वरूपातिशायिरूपं, अहो अद्भुता कापि सौभाग्यमङ्गी, अहो विदग्धत्वम्,  
 30 अहो निरुपमा लावण्यलक्ष्मी' इति ध्यायन्नेव निजापासमासदत् । साध घामेन नयनपथातीतेऽपि 30  
 तस्मिन्प्राचींश्चरन्तन्दने इभ्यस्तनया विषमवाणवाणप्रहारप्रसरज्जट्टशरीरसर्वाथयया मुक्तदीर्घोष्पनिः-  
 श्वासधूमध्यामलीकृतशय्यागृहयिचित्रविस्मयितः शयनीये लुलोड ।  
 33 इष्टं मन्त्रमिव स्वान्ते स्मरन्ती तं नृपात्मजम् । सा तस्यै मुकुमारश्रीं कुरङ्गीनयना घिरम् ॥ १४६ 33  
 न शय्यार्पां न च ज्यायां न जने न घने रतिः । तस्या न चन्द्रे नो चन्द्रे विधोगिन्याः फदायमूत् ॥ १४७  
 शीतांशुरपि धर्माशुब्धन्दनं च हुताशनः । निशापि वासरस्तस्या वैपरीत्यं तद्गमवत् ॥ १४८
- 30 यतः, 36
- 'योगितां चन्द्रनारैर्यः शीतेः प्रीतिः प्रजायते । तनुज्वलति तैरेव सततं विप्रयोगिणाम् ॥' १४९  
 [३३] स कुमारे पाददन्पदा तस्या हृदयहारिण्याः संगमोपायतोयेन दुस्तहविहदहतोत्तदेह-  
 30 निर्वापणमभिलषसति तावत्पर्यस्तकिरणदण्डधण्डकिरणः पश्चिमाचलचूलिकायलार्धो वभूव । तदा- 39  
 5तिप्रयुते संतमसे कुसुमदारश्रपसरव्यधितो 'दुन्देन विना सौम्यं नास्ति' इत्यपगम्य कुमारः समुद-  
 तिष्ठत् । ततस्तोसलो निजं घसनं घाटं निषण्य कुचलयदलदयामलां यमजिहाफरालां क्षुरिकां कटीतटे

12) पद्यायितोत्साह 15) = has a marginal gloss (on नगरायुध) thus नगरा नगा एवयुधं भारग्य स नगरायुध इमार पुनं नगरायुध कोट्यं नगरायुध पीठायुध । तेन प्रकृत्येवार्थाः । 16) = adds इत after कठोर  
 20) = ललाटपर निमेष 21) = लोचनवधेय 26) = ददामयेहददत् 33) = स्मरन्त

1 वद्धा दक्षिणकरे धैरिवीरवारनिमुग्धने कृपाणरत्नमसावलम्बितं धामुनन्दं च कृत्वा रचितनीलपट- 1  
 प्रावरणस्तत्सदनान्तिकमगल्य वियदुन्निस्तकरणं दत्त्वा वातायनमाससाद । निर्मलप्रज्वल्यदृष्टिप- 2  
 3 प्रद्योतितावयवां पराङ्मुखीं शयनतले विनिविष्टां तामेणलोचनामालोक्य । कुमारेण पृथिव्यां यमुनन्द- 3  
 कोपरि कृपाणं मुक्त्वा निवृत्तपदसंचारमुपगम्य तस्याः सुदृशो लोचने पाणिभ्यां पिहिते । ततस्तया 4  
 सर्पाङ्गरोमाञ्चक्रधनुःसुदहन्या चिन्तितम् । यदद्य सर्वतो ममाङ्गं पुलकितं धालमृणालिनीदलकोमलं कर- 5  
 6 किशलयं तजाने सैष मत्स्यान्तसर्वस्वतस्करो ।' इति विमृश्य तयाभाणि 'अहो सौभाग्यनिधे, मां मुञ्च ।' 6  
 कुमारेण हसता तन्मयनद्वयी शिथिलीचक्रे । तथा तस्य गृहगतस्य विनयवृत्त्याभ्युत्थानं विदधे । तथा दत्ते 7  
 प्रधाने [ विष्टरे ] कुमारः समुपाविशत् । कुमारेणोक्तं 'तव संगममिच्छामि' । तयोदितम् । 'देव युक्त- 8  
 9 मेतत्परं कुलाङ्गनानां केवलं शीलपालनमेव हितम् ।' इत्याकर्ष्य कुमारेण जल्पितं 'यद्येवं भवती शील- 9  
 धर्ती ततो व्रजामि' । इत्युक्त्वा रत्नरत्नं यमुनन्दं च स्वीकृत्य ससंभ्रममुत्तस्थौ । तथा तं वल्गाङ्गले 10  
 धृत्या प्रोक्तम् । 'मम पारिणयिक इष मम हृदयं मुपित्वा कुत्र व्रजसि । यतस्त्वां याहुलतापाशनिधिमितं 11  
 12 करिष्ये ।' इत्याकर्ष्य कुमारः स्थितः । तयोक्तम् । राजपुत्र, यदद्य परमार्थस्तं तावद्वाकर्षणं पश्चा- 12  
 धयुक्तं तत्कुर्याः ।

§ 34 ) अस्त्येतस्यामेव कोशलायां ध्रेष्टी नन्दनाभिधः । तस्य पत्नी रत्नरेजाय्या । तत्कुक्षिसंभवा 15  
 सुवर्णदेवाभिधाना पिश्रोतीवयवभा कन्यकासि । ततः पितृभ्यामहं विष्णुश्चतुष्टय हरिदत्तस्य पाणि- 16  
 पीडनाय प्रदत्ता । स च मामुपयम्य पाणिज्याय यानपात्रमाह्वय लङ्कापुरीमभिजग्मिवान् । तस्य प्रेषित- 17  
 स्याद्य द्वादशो वत्सरो सातिरेकः । विपन्नो जीवति वेति न ज्ञायते । एतं पीयूषमहासागरमपारं काम- 18  
 महावर्तगतं दुस्तरं विषयमस्य कच्छपोक्तमतिगहनं निरपवादमुल्लङ्घयन्त्या ममेयन्ति दिनानि जातानि । 18  
 दुर्जयतया विषयाणां चञ्चलतया चेन्द्रियग्रामस्यैकदा मम मानसे इति विकल्पसंरूपमाला यभूय 'अहो 19  
 जरामृत्युरोगशोकैरुपश्रुते संसारे म्रियसंगमादपरं न किञ्चिच्छर्मास्ति, तच्च न दिद्यते । ततो ऽज्ञात- 20  
 21 लस्तन इवारण्यमालतीकुसुममिय यधिरकर्णजप इय निरव्यक्तं मे जीवितम् । इति विचिन्त्य चिरं मरण- 21  
 कृताभ्युपसाया 'सुहृद जीवलोकमद्य करोमि' इति यावद्रवाक्षमाकृदा तावत्तत्र भवितव्यतया भवान्मम 22  
 लोचनगोचरं गतः । त्वां दृष्ट्वा रागपरयशा तत्कालमेव जातासि । त्वया च परामृष्टं हृदयम्, एकाङ्गुलि 23  
 24 कर्द्वीकृता । मया तद्वयगतं यदेतेन राजपुत्रेण मम संज्ञा कृता । हृदयपरिरूपशर्ननेति कथितम् । 'यस्य मम 24  
 हृदयस्याभीष्टता' । अङ्गुल्या कर्द्वीकृतया चेति कथितं 'यदेकदा संगमं दृष्टस्य' इति । ततो मया तव 25  
 खज्जानुकारी निजकर इति प्रदर्शितः, 'यदा किल त्वं रत्नबलेनैव समागच्छसि तदा तव संगमो नान्यथा' 26  
 27 इति । तदप्रभृति राजपुत्र, तव संगमाशायदमानसा 'को ऽपि मा क्षातीद्' इति व्रणमाना कृतमरण 27  
 निश्चया यावदसि तापद्भवान् समायातवान् । ततः प्रापते यिनष्टे विज्ञानम्, गलितो गुरजनयिनया, 28  
 परिमुपितं विवेकजन्म, विस्मृतो धर्मोपदेशो भयत्संगयेन । किञ्च यदि तावत्तया सह संगतिं करोमि 29  
 30 ततो मम कुलमन्दिरे दुःशीलेतेषा पराभवः स्वजनानां गुरुतरो ऽपवादश्चेति । यदि लोकापवादः सङ्गते 30  
 तदा तव ममापीप्सितं, अन्यथा मृत्युर्धैरम्' इति जल्पन्ती सुदती निशाकरेणैव निशा गाढतरं कुमारेण 31  
 समालिङ्गिता सफलकृतपीयना च । प्रीत्या च दिवसे भाविस्वविरहविनोदचिह्नं निजनामाङ्कं मुद्रिका- 32  
 33 मेकं तस्यै स तदा ददौ । ततो ऽलङ्कृतदिग्बिम्बो संन्यासो कुमारः सहसा तन्मन्दिरात्तैव प्रत्यगेण 33  
 तद्ययागतं गतः । एवं च तस्यानुदिनं प्रतिवसतस्तत्र तथा सहाधर्मो मासो व्यतीयाय । तत्र च तथाविध- 34  
 कर्मसंयोगेन भवितव्यतया नियोगेन सा गर्भवती यभूव । तत्सखीजननिवेदितवृत्तान्ताया रत्नरेखाया 35  
 36 मुखात् नन्दध्रेष्टिना सम्भवत्य संज्ञातक्रीपेन कोशलनरेभरस्य पुरो न्यवेदि । राजादिष्टम् । 'गच्छ 36  
 गृहे ऽन्वेषयामि लग्नः' । ततो राजादेशमवाप्य मन्त्रिणा सर्वत्र विलोकमानेन तोसलकुमारः प्राप्तः, विश्रान्तं 37  
 च रात्रे । ततो मुत्तरकोपस्फुरदधरेण धराधरेणादिष्टम् । सचिव, नाहमन्यापिनं पुत्रमपि सेहे, तदेतं 38  
 39 द्रुतमेव निगृहण । सचिवो 'यदाज्ञापयति स्वामी' इति भणित्वा कुमारं केनापि व्याजेन श्मशानभूमि- 39  
 मानिनाय । तत्र कार्याकार्यदक्षिणेन मन्त्रिणोक्तम् । 'कुमार, तव दुर्बलेन तवोपरि क्षुपितस्ते पिता, भयान् 40  
 यथ आहसो ऽस्ति, स्वामिमुतत्वेन त्वमपि मम प्रभुः कथं त्वां व्यापादयामि । सदैवासि तव वंशसेवकः, 41  
 42 ततस्त्वं तथा व्रज यथा तव प्रवृत्तिरपि न श्रूयते । त्वया क्वापि न कथ्यं यदसि तोसलः ।' इति भणित्वा 43

- 1 मन्त्रिणा कुमारो विसर्जितः । कुमारोऽपि तदैव निर्गत्य प्रचुराणि पुराणयुल्लङ्घ्य क्रमेण पाटलीपुत्रमग- 1  
च्छत् । तदा तत्र च राजा जयवर्मा राज्यं पालयति स । स कुमारस्त्वत्र तस्य सेवापरोऽभवत् ।
- 3 § ३५ ) इत्यथ तस्यां कोशलार्था सा सुवर्णदेवा घातदुःशीलत्वेन बन्धुजनेन निन्द्यमाना जनेन 3  
च कुमारविरहोद्विग्नमानसा गर्भभवदुःखमरवाधिता व्यचिन्तयदिति । 'स कुत्र राजपुत्रो यो मां  
परित्यज्य ययौ' इति चिन्तयन्ती सा कस्याश्चित्सखीमुप्रात् 'तव दोषेण राजादेशतः सचिवेन कुमारो  
6 हतः' इति श्रुत्या सगर्भत्वेनाहततदनुमरणं निरीये केनापि च्छन्ना येहतो निर्गत्य भवितव्यतायोगेन 6  
पाटलीपुत्रपुरं प्रति प्रचलता केनचित्सख्येन सह चचाल । सा सुदती मन्दं मन्दं गच्छन्ती गर्भवेदनात्  
चरणचङ्क्रमणाप्रवीणा पश्चात्सार्थत्परिश्रष्टा तालहिन्तालतमालकदग्धजम्बूजम्बीरपदिकलदलशतसंकुले  
9 महाकानने मूढदिग्विभागा अपरिस्फातमिगमा कृष्णातरलितचेतोवृत्तिः क्षुधार्ता इयामयदना पथशान्ता 9  
सिंहनिनादविद्रुता व्याघ्रदर्शनवेपमानहृदया दुरध्वपतिता विलापानकर्णदिति । 'हा तात, अहमभीष्ट-  
तमापि त्वया परित्राणं न कृतम् । हा मातः, ममापि त्वया रक्षणं न कृतम् । हा प्रियतम, यस्य तव कृते  
12 मया हेलयापि शीलं कुलं यशस्वया सखीजनय पदप्रान्तलप्रवृणवद् वैश्वप्रमार्जनीदृतावस्करवत् सर्वमपि 12  
तत्त्वज्ञे, स त्वमपि मामुपेक्षसे ।' इति विलपन्ती मूर्च्छिता धरार्था पपात । भग्नान्तरे कुमुतिनीविमुक्ता  
मृताभियायगत्य दुःखात्तं विधस्तकरा प्रतीचीजलनिघेरन्तः परिममज्ज । ततो महागजेन्द्रपूयमलिनै  
15 विन्ध्यगिरिशिखरमालानीले समन्ततः प्रसृते संतमससमूहे शीतलेन वायुना जातानुदम्पेनैव समाध्या- 15  
सिता सा । ततस्तस्मिन्महामीमे वने एककिनी अशरणा सुवर्णदेवा प्रसृता एकं दारकं द्वितीयां दारिकां  
च । ततश्च ।
- 18 सुतजन्ममुद्धारण्ये वासात्त्या तन्मनः क्षणम् । जप्रसेऽहर्मुद्रमिव भासा भूच्छाययापि च ॥ १५० 18  
सा च प्रलपितुमारमे ।
- पिता माता च भर्ता च स्वजनेन च वर्जिता । वस्त त्वमेव शरणं त्वं गतिस्यं प्रतिमम ॥ १५१  
21 पिता पाति च कुमारो यौवने रक्षति प्रियः । स्वविरत्ये तनूजस्तु निर्नाथा स्त्री कदापि न ॥ १५२ ॥  
इत्याहर्षतिः प्राप पूर्वपर्वतमस्तकम् । तस्या दुष्टमदाकष्टरितस्कारकृताविव ॥ १५३  
उदितस्तोजसामीशः कोपादोपादिवारुणः । वर्णलोपहतो भ्यास्तसंघातस्य विधातने ॥ १५४
- § ३६ ) एवमिथे प्रत्युष्मत्तावे चिन्तितमनया । 'किमधुना मया कार्यं तायमरणं न धरम्, यतो ॥  
यालयुगलं मयि मृतायां मृतमेव, तदस्य पालनमेव संप्रति धेयः' इति ध्यात्वा गता कस्यापि भ्रामस्य  
परिसरम् । ततस्तोसलराजपुत्रनामाद्वा मुद्रां यालस्य कण्ठे निक्षिप्य निजनामाङ्गिनमुद्रां यालिकायाश्च  
27 निजोत्तरीयप्रान्तद्वयेन दारकं दारिकां च पृथग्ग्रन्थौ धवन्ध । तद्वाल्युगलं तत्र मुपत्त्वा स्वयं सुवर्णदेवा 27  
शरीरपेवर्पयनिराकरणाय विग्न्याचलोपलस्यकनिर्हरणमुपाजगाम । भग्नान्तरे नयप्रसृता व्याघ्री स्वशि-  
शोर्मक्ष्यार्थं भ्रमन्ती नयशोणितगन्धहतचित्ता नीयरोमयप्रान्तवर्दं याल्युगलं जप्राह । तस्या प्रजन्त्या  
30 पलनान्तयस्या दारिकापयि पपात, न च तया गलितापि दारिकायापि । तदा च पाटलीपुत्रेशाधीजयवर्मनूप 30  
सगगतः समार्यस्तत्र दूतः । स तां दारिकां दृष्ट्वा गृहीत्या च निरपत्यायाः स्वमार्यायाः समर्पयामास । तौ  
च वृषपती क्रमेण तां पुष्पीमहीरल्य पाटलीपुत्रमायातौ । ताम्बां तस्या यालिकाया वनदत्तेति नाम निदधे ।
- § ३७ ) इत्यथ व्याघ्री स्तोके भूभागमुपेता कुतोऽपि कार्पातस्तथायातेन रात्रः धोजपयमर्णो राज- 33  
पुत्रशरणीलेन व्याघ्र इतिरूपा गुह्यतरप्रत्यग्रहारेण हता मृता च । ते च यालकं बोमलमृणालदेहं रक्तो-  
पलसमप्रमयुगलं विकस्यरेन्दीयरजनयं पार्श्वेणचन्द्राननं स ददशे । ततस्तं शबरशीलः प्रमुदितचेतानिज  
36 प्रियतमायै 'तव पुत्र' इति विलीर्णवान् । तत्कान्तया 'प्रसादः' इति मणितम् । घघापनकमोत्सव्यं 36  
विधाय द्वादशे दिवसे पित्रा तस्य पुत्रस्य व्याघ्रदत्त इति नामधेयं गुण्यं ददौ । सप्रेत्र च नगरान्तस्तदासा-  
प्रच्छन्नगर्भो पत्नी प्रसूतेति विदितमभवत् । शबरशीलस्तौन यालकेन साकं पाटलीपुत्रमयाप । तत्र च  
39 समानशीलराजपुत्रैः सार्धं क्रीडां पुण्यतस्तस्य महामोहमोहितचेतसो लोक्येन मोहदत्त इति संभा दृता । 39  
एवं मोहदत्तः सदा पलायलापेन यपसा गुण्यगणेन च परिहृतमारमे । इतश्च सुवर्णदेवा गानपात्रियं  
निर्माप समगाता यालकयुग्ममप्रेक्षमाणा मूर्छिता । पुनरपि वायुना लब्धचेतया चिरं विलप्ताप । ततः  
42 स्वयमेव सा स्वयं संप्रोष्य ततः स्थानात् प्रचलित । पुरतो व्याघ्रीपदानि दृष्ट्वा व्याघ्रा यालकयुगलं 42

7) D प्रियया 10) B हा तागहमदीयति तस्य वसिष्ठः । हा 11) P om. हा मन्त्र १२) B दारिकां  
for एव 12) B inter. एव & पु 14) B 'वृषपत्य' 15) P B दीतिरतिरिच 27) B मन्त्र for मन्त्र  
27) B दारकं B दारकं B दारकं 30) P दारकं B दारकं 31) P B cckh m for m 37) B om. पुत्र  
40) P B ताप for एव, B पुत्रो 42) P B om. ए

१ पुनरपि धीधर्मनन्दनेन भणितम् । 'मो घासव मन्निवासव, यत्क्या पृष्टं पथेनस्य चतुर्गंतिलक्षणस्य ।  
संसारस्य किं प्रथमं कारणम् । तन्नामी महामहोः पञ्च क्रोधमानमायालोभमोहाः प्रवृत्ता जीव

३ दीर्गव्ययमुपगतयन्ति ।'  
इत्याचार्यधीपरमानन्दसुरिशिष्यश्रौरत्नप्रमसुरिविचिते कुवलयमालाकथासंक्षेपे श्रीप्रद्युम्नसुरिशिष्ये  
क्रोधमानादिकपायचतुष्टयतयामोहस्वरूपवर्णने नाम प्रस्तावो द्वितीयः ॥ २ ॥

6

### [ अथ तृतीयः प्रस्तावः ]

१ § १ ) ततः ॥ नृपतिः प्रमुदितचेताः सदानन्दानन्दकन्दकन्दलनाम्बुदस्य धीधर्मनन्दनस्य सुखतः  
कपायादिविपारुफलक्षणदेशानावचनामृतं वृष्णातरलित इव निपीय स दसः समुत्थाय निजं धाम समा-  
१ जगाम । इतश्च दिवसाधीश्वरेऽस्तगिरिशिखरमुपागते सायन्तनगिरिं विधिवद्विधाय बहुधापिपतिरवि- १  
न्तयत् । 'अस्मिन् मदनमित्रे महोत्सवे ईदृशे प्रदोषे ते साधवः किं कुर्वन्ति, किं यथावादिनस्तथाविधायिनः,  
किं याम्यथा, विलोकायामि' इति विचिन्त्यालक्षितः सप्रेम प्रपृष्टे तमोभरे कटीतटनिपक्षधुरिकः कृपाण-  
१३ पाणिरकाकी भूपतिः सौधाधिगत्य नगरान्तररथ्यासु मिथुनानां दूतीनामभितारिकाणां च प्रभूतान्पदस्य १३  
रालापानाकणयन् कसिंक्षिद्यत्वरं सान्धकारे स्तम्भमिव वृषमेणोद्धूयमाणमूर्द्धमं कमपि मुनिं प्रतिमास्यं  
कृदाङ्गं वचवन्धस्थानुसदृशं मन्दाराचलवशिष्टलं वीक्ष्य दिया स्तम्भोऽत्र नाभूत् 'किं कोऽपि धर्मनन्द- १३  
१५ नसंबन्धी प्रती, अधवान्यः कोऽपि दुष्टः पुमान्, अनेन रूपेण तावत्परीक्षामस्य रचयामि' इति ध्यात्वाहृष्ट १५  
रिष्टित हतेति वदन्नालसमागतः । तमभुञ्ज्य मुनिं वीक्ष्य निश्चिद्य स्तुतिं कुर्वन् प्रदक्षिणायनं पूर्वं दत्त्वा प्रणि-  
पत्य पुरतोऽगच्छद्विषुदुत्क्षितकरणेन । ततोऽसौ दुर्लभं प्रारम्भमुत्सृज्योद्यानासन्नसिन्दुः कुट्टिमतलमज-  
१८ गाम । तत्र च तेन भूभुजा धीधर्मनन्दनाचार्यस्य केचित्ताधयो मधुरस्वरेण स्वाध्यायं विरचयन्तः केचिद्धर्म- १८  
शास्त्राणि पठन्तः केचित्पदस्यपिण्डस्यरूपस्थरूपातीतध्यानदत्तावधानाः केचिद्गुरुचरणशुभ्रापरायणाः  
केचिद्विचाराचारपरा विलोकिताः । ततो नृपतिर्दध्यापिति । 'अहो वयाभिधायी तथाविधायी' । 'अगवान् २१  
२१ क पुनः, स स्वयं किं करोति ।' इति विमृशंस्त्रिदिनदीक्षितानां तेषां पञ्चानामपि मुनीनां पुरो धर्ममुपदि- २१  
शान्तं निशम्य किं कथयत्येवामग्रे ।' इति विचिन्त्य नरेश्वरस्तमालतरुमूले निपण्ण इत्यभ्यपीत् । 'मो मो  
देवानामियाः, कथमपि जीवा इमे पृथिव्येत्येजोवायुयनस्यतिष्वनन्तरालं प्रान्त्या द्वीन्द्रियत्रीन्द्रियचतुरिन्द्रि- २४  
२४ यतामवाप्य तिर्यक्पञ्चेन्द्रियत्वं च, ततश्चातीवदुर्लभं मनुष्यजन्म लभन्ते । तत्राप्यार्यपेशप्रशस्यजातिसुकुल २४  
संपन्नयामपि जिनप्रणीतगोधिरज्जमतीवदुर्लभम् । तच्च लब्ध्वा धर्मं प्रति संशयेन अन्यान्यधर्माभिला-  
२७ पेण फलं प्रति संदेहेन कुतीर्धिरप्रशंसया तत्परिषयेन चतुर्भिः कपायैः पञ्चभिर्विषयैर्मूढा वृथा २७  
'क्रियैव प्रशस्या' इति मन्यमाना अन्धवद्ब्रह्मन्तर्विनश्यन्ति मोहयोहिताः ।' इति कथयति भगवति  
३० नृपतिर्यातवान् । 'तावत्सर्वमपि सत्यमेतत् । किं पुनरिदं दुर्लभं राज्यं महिलाप्रभवं शर्मं परेजनसुखं ३०  
तेषामेव पञ्चानां पुरः प्रोये । 'यदेतद्वाज्यसौख्यं स्निग्ध लोके सर्वमेतदन्तित्वं तुच्छं चेति । पुनः सिद्धि- ३३  
३३ भवं सुखमनन्तमुक्षयमभ्यापाद्यं चेति ।'

§ २ ) तस्मिन् समस्तपुरवरं पाटलीपुत्रं पुरम् । तत्र घनो घनेन घनद इव षण्णित्तमः । सोऽन्यदा ३३

यानपात्रेण रत्नदीपं प्रति प्रचलितः । तस्य संचरतः समुद्रमन्तः प्रवण्डेन वायुना समुद्रसताम्रलिङ्ग-  
३६ कल्लोलनालाभिः प्रेयमाणं यानपात्रं पुस्फोट । स घनस्तदा क्षुधाक्षामकुक्षिराहारमिव, हिमातो वैश्वानर- ३६  
मिव, तृषाक्रान्तस्तोयमिव फलकमेकं प्राप्य सप्तभिर्वासरैः कटुकफलसमाकुलपादप्रशतसंकुलं संसार-  
मियालब्धपारं विषमिव महाविषमं कुटङ्गदीपमाशिञ्चय । तत्र तेन स्वैरं परित्तमता सहसापरः पुरयो  
३९ दृढशो । घनस्तं निरीक्ष्य हर्षितवदनो भव्यजीवः ॥ जैनधर्मं स्वच्छमन्ताः पप्रच्छ । 'कुवलयः केन हेतुनात्र ३९



- 1 तस्मिन् परतपो नास्मा कर्मणा च महीपति । विख्यातकीर्तिविस्फूर्तिर्दिशासु वतस्त्वपि ॥ १७ 1  
 2 शश्वद्वियस्वतस्तुल्यो य कैलासौकस सम । वाचस्पते समानश्च प्रतापेन प्रिया प्रिया ॥ १८  
 3 वीतरागपदाम्भोजभृद्गुणसम्यन्त्यधारक । प्रतापशोपिताशोपापतिभूमीवहोऽभवत् ॥ विशेषकम् ॥ 3  
 4 वशीकृतनतानेकभूपमोलिखितसिम्भि । मणीना किरणैर्यस्य पादपीठ समर्चितम् ॥ २०  
 5 यस्तु कण्ठीरव इव प्रदरैर्नखरैः खरैः । विपक्षान् गजलक्ष्मिणि क्षणुते स क्षमापति ॥ २१  
 6 तस्यानेकपुरन्ध्रीणा श्रेष्ठा ज्येष्ठा गुणधिया । समस्ति शशिकान्तास्या शशिकान्ताभिधा प्रिया ॥ २२ 6  
 7 तत्र चास्ति महादक्ष शुक्रबुद्धिर्धनामिध । श्रेष्ठी गरिष्ठ सुगुणे पुण्यसंभारभाजनम् ॥ २३  
 8 धारिणीति शुभारम्भा रम्भारूपसरूपरक् । प्रभुतेव सदाचारस्यास्य लोभृणा प्रिया ॥ २४  
 9 धनपालो धनदेधो धनगोपस्तथा पर । धनरक्षितनमाप्य चत्वारस्तनयास्तयो ॥ २५  
 10 सर्वेऽपि पाठिता पुत्रा पित्रोपाध्यायसन्निधौ । अत्रैवपि दिनैर्विद्यास्वनवधाश्च तेऽभवन् ॥ २६  
 11 मनोमयनृपोयान् मृद्धारद्रुमजीवनम् । ततस्तेन [ खेण ] जनानन्ददायि यौवनमाययु ॥ २७  
 12 तत्रैव स धन पुत्रान् महेश्याना समधियाम् । कन्यकाभि मुरूपाभि क्रमशः पर्यणाययत् ॥ २८ 12  
 13 प्रथमस्योज्ज्वला जाया मक्षिकाण्या परस्य च । रक्षिकाय तृतीयस्य चतुर्थस्य तु रोहिणी ॥ २९  
 14 सुख निपयजं तामि सेवमाना सुता गतम् । भूयिष्ठमपि ते काल देवा इव न जानते ॥ ३०  
 15 स कदाचिद्धन श्रेष्ठी जज्ञागार निशाञ्जले । धर्मानुध्यानमाधाय गृहचिन्ता चकार च ॥ ३१ 15  
 16 स्त्रिया गृहस्य निर्वाहो नरि यन्तरि सत्यपि । घुरयेव शताङ्गस्य भृत्यानेकवस्तुभि ॥ ३२  
 17 पुत्रपौत्रयधूम्रुल्लैरपत्नीणमपि मन्दिरम् । भार्याहीन गृहस्यस्य शून्यमेव विभाव्यते ॥ ३३  
 18 भुक्ते प्रियतमे भुङ्क्ते सुते च स्यापिति स्वयम् । तस्य पूर्वं च जगर्तुं सा धीरेव न गेहिनी ॥ ३४ 18  
 19 करोति सारा सर्वस्मिन् विषये च चतुष्पदे । सर्वस्वोचित्यमाचते सा लक्ष्मीर्गृहिणीमिषात् ॥ ३५  
 20 पतासा तु वधूदीना मध्याम्मम निकेतने । गृहभारसमुद्धारकारिणी का भविष्यति ॥ ३६  
 21 ततः स प्रातरुत्थाय प्रातः हस्य विधाय च । स्नपकारं कलासारैर्यान्पाकमकारयत् ॥ ३७ 21  
 22 पितृवर्गं चतसृणा वधूदीना निमग्न्य स । अपर पौरलोच च भोजयामास सादरम् ॥ ३८  
 23 भोजनान्ते ततः श्रेष्ठी धानधवान् स न्यवेशयत् । सख्यकारं च ताम्बूलस्त्रगुडकूलखिलेपनैः ॥ ३९  
 24 § ५ ) समक्षमय सर्वेषा वधूमाकार्यं चोज्ज्वलाम् । पञ्च शालिकणान्तस्या समारपयदखण्डितान् ॥ ४० 24  
 25 गत्यैकांते तथा चित्ते चिन्तित मन्वमेधसा । अभूदुदयस्य संध्यात् अभ्युरो विपरीतधी ॥ ४१  
 26 महान्तमुत्सव इत्या जनानाह्वय सर्पत । पञ्च शालिकणानेव पाणी मम यदार्पयत् ॥ ४२  
 27 त्यजामि किं कर्णैरितैर्यदा याचिष्यतेऽसकौ । तदान्यानर्पयिष्यामि ध्यात्वेत्युज्ज्वाचकार तान् ॥ ४३ 27  
 28 अथ धनैः द्वितीयस्यै पञ्च शालिकणान् ददौ । धन श्रेष्ठी गृहीत्य सा यित्रनेऽचिन्त्यधिरम् ॥ ४४  
 29 हेतुना भ्यशुर केन भ्रान्तो बुद्धियुतोऽप्यसौ । य कायेण विना गेहे तनुते द्रविणव्ययम् ॥ ४५  
 30 प्रपच्छति कणान् पञ्च लोकस्य पुरतः करैः । त्यजामि तान् कथं दत्ता ये तातेन मम स्वयम् ॥ ४६ 30  
 31 सा कुपा निस्तुपानेतान् इत्या क्षिप्रममक्षयत् । आकारयदथ श्रेष्ठी तृतीया रक्षिका वधूम् ॥ ४७  
 32 ध्यमानपत्कणान् पञ्च तस्या सा च ध्यचिन्तयत् । मन्ये किञ्चिन्महत्कार्यं कर्णैरितैर्मेयिष्यति ॥ ४८  
 33 सचर्चितान् प्रयत्नेन रक्षामि महता यदा । याचिष्यते गुदस्तूर्णमर्पयिष्ये तदा कणान् ॥ ४९ 33  
 34 हृदये चि तयित्वेति स्यात्कारणकरणके । शुद्धवस्त्रे नियम्येति क्षित्वा रक्षिकया तथा ॥ ५०  
 35 वीक्षामास त्रिसप्त सा देवतामिव तान् कणान् । आकृतिता ततस्तेन चतुर्थी रोहिणी वधू ॥ ५१  
 36 तेन प्रज्ञप्तिता दत्त्वा पञ्च शालिकणान् करे । त्वचो य-से यदा याच्ये देया पते तदा त्वया ॥ ५२ 36  
 37 यित्रने रोहिणी गत्याचिन्त्यदुद्धिदालिनी । मत्ता ये अभ्युरो पाचस्पतिप्रतिष्ठति हृत्ती ॥ ५३  
 38 महाज्ञतप्रधानोऽसौ नानाशास्त्रविदारद । वर्धयामि तदेतेन प्रदत्त कणपञ्चकम् ॥ युगम् ॥ ५४  
 39 तथैव हृद्यनुध्याय प्रेषितास्ते पितृगृहे । आवृणामिति चादिष्टं निजा इव कणा मयी ॥ ५५ 39  
 40 यर्षं यर्षं च यर्षासु यर्षं यर्षं सहाल्लिखे । तथा कर्षचनायेव याति वृद्धिं यथा पराम् ॥ युगम् ॥ ५६  
 41 ततस्तेर्यधुमिस्तस्या गिरा प्राप्ते घनागमे । उन्न शालिकणा पञ्च ते धमे धारिहारिणि ॥ ५७  
 42 स्तानीभूय गता वृद्धिं शाल्य कणशालिन । प्रस्यस्तेषामभूदेकं प्रथमे वत्सरे ततः ॥ ५८ 42



- 1 द्वितीये त्यादको ऽनेके द्रोणा ययै तृतीयके । खारीशतानि तुर्ये तु पल्लवस्राणि पञ्चमे ॥ ५९ 1  
 2 अथान्यस्मिन् दिने श्रेष्ठी निमग्न्य स्वजनान् बहून् । महान्तमुत्सवं चक्रे पूर्वरीत्या निकेतने ॥ ६०  
 3 समाह्वयोज्ज्वलां ज्येष्ठां वधूमर्थयति सः सः । वत्से समर्पय मम तच्छालिकणपञ्चकम् ॥ ६१ 3  
 4 तदाकर्ण्य गृहस्यान्तः सहस्राणि प्रविश्य सा । पञ्च शालीनधानीयं तस्य हस्ते समर्पयत् ॥ ६२  
 5 तेनापि जल्पिता सर्वप्रत्यक्षं शपथैर्निजैः । त एव शालयो वत्से न वा सख्यं वदामुना ॥ ६३  
 6 तपथ जल्पिते तत्त प्रोज्झितास्ते मया कणाः । श्रुत्वेति लोरुपुरतः श्रेष्ठी कष्टः स जल्पति ॥ ६४ 6  
 7 अयुक्तं कृतमेतेन यूयमेतद्गणिष्वथ । अन्यथा पापया त्यक्ताः शालयस्ते मदपिताः ॥ ६५  
 8 तस्मादस्याः करिष्यामि फलं तत्पागसंभवम् । छगणादिपरित्यागकरिणी भवन्नुज्झिका ॥ ६६  
 9 द्वितीयां तामवाह्य श्रेष्ठयूचे पुत्रि तान् कजान् । समर्पय ममेदानीं साध्वीदक्षिता मया ॥ ६७ 9  
 10 स श्रेष्ठिपुङ्गवो ऽनोचत् स्वजनानां पुरस्ततः । पचनादिषु कार्येषु भवताद्भक्षिका वधूः ॥ ६८  
 11 तृतीया श्वशुरेणोक्ता सा शालिकणरक्षणम् । निजं न्यवेदयन्तुः श्रेष्ठिश्रेष्ठस्ततो ऽऽदत् ॥ ६९  
 12 मदीयमन्दिरे लोकाः कोके सर्वाधिकारिणी । बधूटी रक्षिकनान्नी भवत्त्रेपा ममाक्षया ॥ ७० 12  
 13 आशय्य जल्पितानेन चतुर्थी रोहिणी ततः । समानय कणान् पञ्च वत्से त्वमपि सांप्रतम् ॥ ७१  
 14 प्रजल्पितं तया तात शकटानि वहन्ति मे । अर्यन्तां वृषमाः प्राज्याः शालिरानीयते यथा ॥ ७२  
 15 अमाणि श्रेष्ठिना तेन वत्से पञ्च कणाः कथम् । जहिरे वामवाहास्ते स हेतुः कथ्यतां मम ॥ ७३ 15  
 16 यत्कृतं मूलतो वधूना कथितं तत्पुरस्तथा । मुदितस्तत्तदाकर्ण्य स श्रेष्ठी समजायत ॥ ७४  
 17 स्तुपायाः सो ऽर्पयामास शकटान् वृषमांस्तथा । अथानीतस्तथा वध्वा शालिः सर्वैः पितुर्गृहात् ॥ ७५  
 18 प्राहाथ स्वजनी धन्यो धनो यस्येदृशी वधूः । निन्द्यरे कीदृशीं वृद्धिं पञ्च शालिकणा यथा ॥ ७६ 18  
 19 ऊचे तथा ततस्तात गृहान्तां पञ्च ते कणाः । इति श्रुत्या तदा श्रेष्ठी जनप्रत्यक्षमप्रवीत् ॥ ७७  
 20 सर्वस्वस्वामिनी गेहे यधूमम मयत्वसौ । अस्या एव समादेशः कर्तव्यः सर्वमानुर्यैः ॥ ७८  
 21 अस्या यः खण्डयत्याहां स्थातव्यं तेन नो गृहे । सर्वैरपि जवैः शीर्षं तद्वचः शैखरीटतम् ॥ ७९ 21  
 22 उघडागन्दसंदोहमेदुरः स धनः क्रमात् । निश्चिन्तचित्तः सद्धर्मालङ्कारांगस्ततो ऽभवत् ॥ ८०  
 23 एतदाचार्यानकं दीक्षाः कथितं भवतां मया । सिद्धान्तोदितमेतस्य भावायै शृणुतामुना ॥ ८१  
 24 यथा राजगृहं लोके मानुषत्वमिदं तथा । यथा धनस्तथाचार्यो विचारवचनुराननः ॥ ८२ 24  
 25 यथा घञस्तथा ज्ञेया विनेयाश्च चतुर्विधाः । पञ्च शालिकणा ये सा ज्ञेया पञ्चमहाव्रती ॥ ८३  
 26 यथा स्वजनवर्गो ऽसौ तथा संघश्चतुर्विधः । दानं शालिकणानां यत्तन्महाव्रतरोपणम् ॥ ८४  
 27 उषिष्केय शालिकणानुज्ज्ञेयश्चमहाव्रतीम् । यः स्यादथ परशपि स दुःखीयस्य भाजनम् ॥ ८५ 27  
 28 निश्शङ्कमुपभुक्तास्ते यथा भक्षिकया तथा । मृतमाजीविकाहेतोर्न विपेयं तथा वृषैः ॥ ८६  
 29 ररक्ष रक्षिका यद्वत् तच्छालिकणपञ्चकम् । तद्व्रततिग्नौ रक्ष्यं तन्महाव्रतपञ्चकम् ॥ ८७  
 30 महाव्रतानि संप्राप्य वृद्धिं ज्ञेयानि धीमता । रोहिण्या गुरुणा दत्ताः पञ्च शालिकणा यथा ॥ ८८ 30

। इति प्रवक्ष्यामः ।

- § ६) विनयः शासने मूलं विनीतः संपद्यते भवेत् । विनयाद्विप्रमुक्तस्य कुतो धर्मः कुतस्तपः ॥ ८९  
 33 विनीतः प्रियमाप्नोति विनीतस्तूङ्गलं यशः । कदापि दुर्विनीतेन नैव स्वार्थः प्रसाधयते ॥ ९० 33  
 यतः,  
 34 गुणवानपि नामोति नूनं स्तब्धः परां श्रियम् । किञ्चिद्वन्नः पिरधम्माः कुम्माः प्राप्नोति पूर्णताम् ॥ ९१  
 35 अपराप्यतमः सोमनिर्मूलतदिनेभ्यः । स्वर्गोपवर्गसंसर्गकारणं विनयः सदा ॥ ९२ 35  
 36 विनयः सर्वेषां कार्यैः कुलीनेन चतुष्पता । गुरुणां गुणवृद्धानां तथा बालतपस्विनाम् ॥ ९३  
 37 गुणेषु विनयः श्लाघ्यस्तेजस्विषु यथा रविः । येन कर्मग्रहः सर्वे प्रकृष्टायन्ते निजोदयात् ॥ ९४  
 39 विनयात्संपदः सर्वा मेधादिषु जलार्द्रयः । केवलज्ञानलाभश्च विनीतस्यैव जायते ॥ ९५ 39  
 तथा हि ।

अम्बुद्रीपानिषे द्वीपे क्षेत्रे भरतनामनि । अमापरी अमारम्या समस्ति स्वस्तिवारिणी ॥ ९६

- 1 यस्या उन्नत[रम्य]राजसदनश्रेण्याः पुरो मेनकाप्राणेशोऽपि वभूव हीतमहिमा वन्यश्रियामग्रतः । 1  
निःस्थानन्दनज्ञानस्य सुप्रमा क्षीराशयानां पुरः पंपादीनि सरांसि हन्त नितरां मुञ्चन्त्यहंकारिताम् ॥९७  
3 तत्र क्षमापतिरभूत् क्षमापतिरुतस्तुतिः । नभस्तले भानुरिव श्रीमान् हर्षाभिधः सुधीः ॥ ९८ 3  
गुणौघे निचमनेऽपि लोभो यस्याधिकोऽभवत् । अभिरामं गुणग्रामं ग्रहीतुं गुणशालिनाम् ॥ ९९  
समुद्रकन्दर्पघनाघनानां सारं समादाय विधिर्यघाद्यम् ।  
6 न चेदिदं तत्कथमन्यथाभूदसौ गर्भीरुः सुभगः प्रदाता ॥ १०० 6  
यश्चानूतगुणप्रसूनपटलप्रत्युद्गसत्सौरभ-  
व्यात्तापोपमहीतलः शुभकलः श्रेयः श्रियामाश्रयः ।  
9 स्फूर्जत्कीर्तिलतावितानविलसत्क्रन्दः सदानन्दभूः 9  
प्रोन्मीलतुङ्गतोन्मुखो न विमुखो याच्नाकृतां कुत्रचित् ॥ १०१  
माघच्छायवक्रोरिकोटिकोटिकटिफोटकण्ठीरव-  
12 स्ताम्यप्रीतिलतावलीकिशलयप्रोदामवाराधरः । 12  
याफीत्यां च शुचीकृते त्रिभुवनेऽध्वान्तं स्फुरन्त्याभितः  
सधैरोऽपि यस्य वेत्ति नियते कैलासशैले निजम् ॥ १०२  
15 कलपद्मपाषाणदत्तौचित्तं यत् सा शास्त्रवार्ता किल तेन दृष्ट्या । 15  
प्रत्यक्षमेतं वसुधाधिनायं तत्तन्मयं निर्मितवान् विधाता ॥ १०३  
तत्र श्रेष्ठिपद्मपटः श्रेष्ठी दौर्मुख्यदोषतः । विपवान्य इति प्यातो विपते कृपिजीघनः ॥ १०४  
18 अन्यदा भक्तमाश्रय स्वयं कर्मकृतां कृते । गच्छन् दारुणे वदशेष रदन्तं थालमेकम् ॥ १०५ 18  
प्रोद्यत्कृपाभक्तजिह्वद्वयः विश्रुमान्शु तम् । छात्या स्वपाणिनारोप्य कटीतटभोजयम् ॥ १०६  
सक्तः केनाप्ययं पाको घराकृत्तिष्ठितस्तते । स्वीकृतेनैव तेनेति श्रेष्ठी क्षेत्रं ययौ निजम् ॥ १०७  
21 स स्वदेहं समगत्यापत्याभाषार्दितस्तत् । दीनास्पाये कुटुम्बिन्यै तं मुवा द्विभ्रमार्पयत् ॥ १०८ 21  
लास्यमानस्तथा नित्यमात्मनारमेव थालकः । कलाभिः कलितः प्राप कलाभुविष यौघनम् ॥ १०९  
वर्धं पिबन्ति लोके स्ववास्यैरमृतेरिव । निर्यापयन्नभूत्स्वातः संख्यावान् सधैरोऽपि सः ॥ ११०  
24 विनीत इति नाम्नाय सधैर प्रथितोऽभवत् । श्रेष्ठित्वं नृपतिस्तुष्टोऽदात्तसौ तत्पितुः पदम् ॥ १११ 24  
जिनशासनमाहात्म्यसमुद्भासनवासनः । अभिरामगुणग्रामप्रभुमारामोऽवनीतले ॥ ११२  
योऽभवन्नयानन्ददायी यापी सधैर्यनि । अवदातयशोऽज्ञातसंप्रतिदिगन्तरः ॥ ११३  
27 धमणक्रमणाम्भोजसेवाहेवापरः सदा । अर्थसंप्रीणितार्यवायनीतलवनीपकः ॥ ११४ 27  
पैतृकं च पदं प्राप्य प्रसन्नमनसो नृपात् । स विनीतः धिवां पाथं भागवतीमाग्यभूरभूत् ॥ ११५  
§ ७) अथ तत्रैव दुर्मिक्षं श्रीपणं समुपस्थितम् । यत्र धर्मकियालोपो भवशानामपि संभवेत् ॥ ११६  
30 कृतोऽपि स्थानतोऽग्रेत्येव नित्यदुर्मिक्षदुःखिताः वृद्धो वृद्धः युवा चैकोऽमर्षस्तदनुजीयितः ॥ ११७ 30  
अथ वैदित्तकृपा चम्पा नाम महापुरी । तत्रास्ति पृथिवीनाथो जितारिरिति संज्ञया ॥ ११८  
प्रतापी कमलोद्भासी नृपस्तपनसंनिभः । न कंकशकखिन्नं न गोमण्डलतापटम् ॥ ११९  
33 इयानास्यो हि घनो धर्म्यं तमोद्वस्तपनस्तपन् । यः प्रभुस्त्वाधिनोऽत्यर्थमर्थः प्रीणन्न तादृशः ॥ १२० 33  
श्रीदर्पः कृतहर्षप्रीतिपृष्ठस्तमपीभ्वरम् । प्रवचाल विनीतेन सार्धं प्रत्ययुतेन सः ॥ १२१  
तदागमं परिप्राय चम्पेशः संमुखोऽचलत् । ततः परस्परं युद्धं सैन्ययोरुपारभूत् ॥ १२२  
36 अरुधत्सादिनं साद्री निराद्री च निपादिनम् । रथिको रथिकं पतिः पांसं च स्फूर्तिमूर्तिभूत् ॥ १२३ 36  
निशातदारधोरण्या भटैर्दर्शमुद्भवैः । अक्कलधृष्टिर्विहिता कालरात्रिरिवापत् ॥ १२४  
रणे निपेतुर्मातङ्गास्त्रीयं मद्रजजंराः । शतकोटिशताः साक्षात् पर्यता इय सधैरः ॥ १२५  
39 शितकुन्ताहताहायोच्छलच्छोणितदम्भतः । कौसुम्भवसनेवाभूदम्भोधिपसना युधि ॥ १२६ 39  
निजस्वामिप्रसादस्याभूम भूमाऽनूना वयम् । इति वीरकथनस्थले नृत्नन्तस्तत्र रेजिरे ॥ १२७  
वह्नुल्लोहिताम्भोभिर्मासा सद्गामभूमिकः । कवचानि यद्व्याश्रु काष्ठानीय तरङ्गिणी ॥ १२८

1) P उन्नतः B उन्नतः 3) P क्षमापतिः कृतः 4) B 'नो भवेत्' 5) P यजपतीन् 15) B B इदम् 20)  
P 'दिवसति' 25) B 'दुर्गाभेजोत्तम' 26) P यजोत्तमः 28) B विनीतः यत्र B विनीतः यत्र पात्र 30) P वृद्धो  
वृद्धो वाचको 33) P प्रयुक्तधर्मि 35) P 'दिनामाच्येष्टम्' शोभिन्

- 1 दैवाद्यग्नेशसैन्यस्य सुमटैः करटैरिव । दिवान्धसैन्यवर्द्धसैन्यं दैन्यमनीषत ॥ १२९ 1  
 2 पताकिन्यपि निःशेषा तस्य हर्षमहीपतेः । जनाश कारुणाशं सा जीवमादाय सत्वरम् ॥ १३०  
 3 नश्यद्भिः पदिकैस्त्यक्तो विनीतोऽपि गते विमौ । परं प्रेष्येनै तैर्मुक्तधेतनः सुकृतैरिव ॥ १३१ 3  
 4 पलायमानः प्रैक्षिष्ट स विनीतः सरस्वतीम् । तत्र ज्ञात्वा पयः पीत्वा तीरवृक्षमग्निधयत् ॥ १३२  
 5 § ८ अत्रान्तरे कान्दिशीकमेकमायुधपाणिना । केनचित्सादिना हन्यमानं मृगमवैक्षत ॥ १३३  
 6 रुपासं पुरितस्वान्तः स तयोस्तत्र स्थितः । यतः प्राणिपरित्राणं स्वप्राणैः केऽपि कुर्यते ॥ १३४ 6  
 7 तस्मिन् सरङ्गे सारङ्गे गते दूरं निरीक्ष्य सः । जगद् सादिनं रोपपोषिणं स्मरक्षणात् ॥ १३५  
 8 सर्वप्राणिशरण्यानामुद्यतानां महात्मनाम् । त्वादृशां न समीचीनं दीनजन्तुविनाशनम् ॥ १३६  
 9 मन्ये त्वं लक्षणेरेभिः कोऽप्यसि क्षत्रियोत्तमः । शस्त्रघातो गृहीतास्ते क्षत्रियाणां प्रशस्यते ॥ १३७ 9  
 10 इत्यादिवाक्यैः पीयूषपेशलेस्तस्य तन्वतः । स भूयः पृथिवीचन्द्रः प्रबुद्धः कोपमत्यजत् ॥ १३८  
 11 धर्मोपदेशदातासौ ममाभूदिति ते समम् । उपकारचिकीः क्षमापः पुरे क्षमातिलकेऽनयत् ॥ १३९  
 12 ते विनीतं महीनायः स्वपुरे सचिवं व्यधात् । सर्वाधिकारिणं यसाहुणैः कस्को न रज्यते ॥ १४० 12  
 13 एतस्यानुपदं तेऽथ त्रयोऽपि प्राच्यकिंकराः । तमेव नगरीं प्राप्य सेवाहेवाकिनोऽभवन् ॥ १४१  
 14 रक्षता सततं तेन न्यायेन नगरीजनम् । ऊर्जितोपाजिता कीर्तिरामोऽथस्तु साधितः ॥ १४२  
 15 तेनेत्युक्ताः कर्मरुतः स्नेहात्मिकायि याचत । तेऽप्यदृष्टिनिर्लोभा मार्गैर्लभ्या हि किंकराः ॥ १४३ 15  
 16 § ९ अथ क्षमापुरी भग्ना क्षणादेव जितारिणा । चम्पापुरीमहीपेन सर्वसैन्यजुषा कृषा ॥ १४४  
 17 स्वपुरीस्वपुरीस्वामिपङ्क्तो वित्तहावितः । विषवाक्यो विनीतात्मा प्रवयाज विरागयान् ॥ १४५  
 18 तत्पमानस्तपस्तीक्ष्णं सहमानः परीषद्वाङ् । आधीयानः स सिद्धान्तं तन्मन्त्राराधनां गुरौ ॥ १४६ 18  
 19 पापकर्मसु तन्मालुः श्रद्धालुधर्मकर्मसु । द्यालुः सर्वभूतेषु स्पृह्यालुः शिष्याध्वनिः ॥ १४७  
 20 सासहिधोपसर्गणां शीलाङ्गानां च चावहिः । चाचलिः भ्रमणाचारे सिद्धान्ताध्ययि पापतिः ॥ १४८  
 21 आजगाम समं स्नेहं गुरुणा कर्णानिधिः । तत्र क्षमातिलकपुरे विषवाक्यमुनिः कमात् ॥ १४९ 21  
 22 चतुर्भिः कलापकम् ॥  
 23 अनुष्टुप् गुरुन् सोऽथ मासक्षणपणारब्धे । प्रविशेश परिधाम्यन् विनीतसचिवौकसि ॥ १५०  
 24 कथमेवविधौ भूत्वासाकीनस्वामिनः पिता । उच्चनीचादिगोत्रेषु पर्यटलेषु बृहत् ॥ १५१ 24  
 25 ततस्तमर्घसंघातवातिनं प्रतिनं मुदा । कर्ममर्मच्छिदं कर्मकृतः सर्वे वयन्दिरे ॥ १५२  
 26 तद्समग्रपानाद्यमकल्पमिति चेतसि । विचिन्त्य नामहीत्साधुर्ध्यावृत्योपाधाय गतः ॥ १५३  
 27 आगतस्य नृपावासाद्विनीतस्य च तस्य ते । प्रमोदमेदुराः कर्मकरास्तत्र न्यवेदयन् ॥ १५४ 27  
 28 तथैव सुविनीतात्मा विनीतो मन्त्रिपुङ्गवः । तपःपात्रस्य शिष्याय मुनेः पितृव्याभ्रयम् ॥ १५५  
 29 निरीक्ष्य विषवाक्यस्य मुनेरप्यसितयुतिम् । विनीतसचिवाधीशचित्तम्भोधिरेवर्धत ॥ १५६  
 30 शुशोच च स्वं यदयं मम वेदमागतोऽपि हि । अगृहीतवृत्तपानीयो मुनिर्व्यावृत्य जग्मिवात् ॥ १५७ 30  
 31 स विनीतस्ततः शुद्धभ्रष्टासंभारसंभृतः । अवन्त गुरुन् पूर्वं तथा च जनकं निजम् ॥ १५८  
 32 तयो गुरुव्यापिष्ट स्पष्टवाग्वन्विनायकः । शृणु धर्मवचश्चात्र क्षिप क्षिप्रमग्रजम् ॥ १५९  
 33 मा मुहस्त्वं मुधा ज्ञेहेऽमुष्मिन् संसारकृतिणि । आदरं कुरु सद्धर्मं ध्रुवं संसारहारिणि ॥ १६० 33  
 34 धर्मः पितृव्यं मातेव हितं यद्विदधात्ययम् । कियते तत्र केनापि शिशूनामिव देहिनाम् ॥ १६१  
 35 स च धर्मस्तितिक्षादिर्मिक्षणां दशाधा मतः । सम्यन्त्यमूलो गृहिणां ज्ञेयो द्वादशधा पुनः ॥ १६२  
 36 देवेऽर्हति गुरौ साधो धर्मं च जिनमाप्ति । या स्थिरा वासना सम्यक् सम्यक्त्वसिद्धमाश्रय ॥ १६३ 36  
 37 स्थूलाहिसादीनि पञ्चाणुवतानि गुणत्रिकम् । त्रिस्तम्भतत्तत्तुल्यं च स्त्रीकुरुष्व शिष्यत्रये ॥ १६४  
 38 विषेहि विधिना मन्त्रिन् त्रिहंस्यं देवतार्चनम् । चिरं चाकृष्य कुन्दघण्टं प्राप्नुहि स्फुटम् ॥ १६५  
 39 दीनादीनां धियं देहि विषेहि विशदं मतः । न्यायाध्वनिं मयाध्वन्यो निन्दि कोपविशत्रयम् ॥ १६६ 39  
 40 जितेन्द्रमुखसंभूतं सिद्धान्तं सादरं शृणु । सिद्धिसीमन्तिनीं शर्मदायिनीं तत्क्षणाहुणु ॥ १६७  
 41 सर्वसौख्यमयं स्थानं प्रापि मोक्षं विना न यत् । विद्यते वेदिभिर्मात्रं तत्तदर्थं समुत्सुकैः ॥ १६८

- 1 § १०) तथा च । जीवाजीयपुण्यपापधर्मवर्गनिर्जटावन्मोक्षानि नयन् तत्त्वानि । दानशीलतपो- ।  
 भावनामयश्चतुर्विधो धर्मः । आधवपञ्चकादिरतिः पञ्चेन्द्रियाणां निग्रहः क्रोधमानमायालोभलक्षणादुर्जय-  
 3 कायवज्रयः मनोदण्डवचनदण्डकायदण्डपञ्चविरमणं चेति सप्तदशायां संप्रमः । नरकगति-तिर्यग्गति-3  
 मनुष्यगति-देवगति-लक्षणाद्येतद्विधो मरणः । अतिशयं धुनघानमप्रचिघानं मनःपर्यवसानं चेत्यलक्षानमिति  
 पञ्च [ज्ञानानि] । अनित्यता १ अशरण २ भय ३ एकत्व ४ मन्यता ५ अशीय ६ आश्रय ७ संशय ८  
 6 निर्जित ९ धर्मस्वाकषातता १० लोक ११ बोधि १२ प्रमुखा मायना छद्मदा । नमस्फारणहित १ वीर्य ६  
 २ पुतिमार्ग ३ एकामनक ४ एकस्थानक ५ आचामाग्ल ६ उपपन्न ७ चरित ८ अभिप्रद ९ विरति १०  
 ० परिमाणरुत्तं निरुद्योपम ॥ संज्ञेतमद्वा' चैतदपि द्वाविधम् । क्षुधा १ पिपासा २ शीत ३ उष्ण ४ ०  
 द्वा ५ अचेत ६ भरति ७ स्त्री ८ चर्या ९ निर्वाधिका १० द्रव्य ११ आलोच १२ वध १३ दाचना  
 १४ अक्षाम १५ रोग १६ तनुस्पर्श १७ मल १८ स्तकारपुरस्कार १९ प्रज्ञा २० अज्ञान २१ मन्मथत्व  
 १२ २२ [लक्षणाः] द्वाविंशति परिरहा । द्वादीन-रत्न-प्राण-पञ्चु-श्रोत्राणीन्द्रियपञ्चकम् । औत्पत्तिकी १३  
 १ धनविक्री २ कामेजा ३ भारिणामिरी ४ चेति चतस्रो बुद्धयः । आर्तघ्नानं वीरघ्नानं धर्मघ्नानं शूद्र-  
 घ्नानं चेति चतुर्विधं ध्यानम् । पदस्यं पिण्डस्यं रूपस्यं कृपातीतमेतदपि चतुर्धा । धानं दधानं चारित्र्यं  
 १५ चेति रत्नत्रयम् । कृष्णलेदया १ नीललेदया २ कपोतलेदया ३ तेजोलेदया ४ पद्मलेदया ५ शुक्ललेदया ६ १५  
 चेति [लेदया] पञ्चम् । सामायिकं १ चतुर्विंशतित्तयो २ वन्दनं ३ प्रतिप्रमणं ४ पायोस्तर्गः ५ प्रत्या-  
 १६ दधानं ६ [चेति] पञ्चिमाद्ययकम् । पृथ्वीकायोऽप्यायस्तेजसायो वायुकायो धनस्पतिकायस्सकाय-  
 १८ स्तेति पञ्च जीवविकायाः । मनोयोगो पचनयोगः काययोगोऽति योगः । ईयांसमिति-भाषासमिति- १८  
 दपणासमिति-आदातनिक्षेपसमिति-उत्सर्गसमिति [लक्षणाः] पञ्च समितयः । इन्द्रियपञ्चकं मनो-  
 बलं पचनबलं कायबलं चेति त्रयत्रयम् उच्छ्रातो निःश्वास आयुधेति द्वाविधाः प्राणाः । मर्धं विपदाः  
 २१ कपाया निद्रा विकथाश्चेति प्रमादपञ्चकम् । अनशनमनोदरता वृत्तिसंक्षेपो रत्नलागस्तनुहेराः संलीनता २१  
 चेति पञ्चिधं धातुं तपः । प्रायश्चित्तं धैर्यादृत्यं स्वाध्यायो विनयो व्युत्तराः श्रमध्यानं चेत्याभ्यन्तरं पञ्चिधं  
 तपः । आहारसंज्ञा १ मयसंज्ञा २ मेधुनसंज्ञा ३ परिग्रहसंज्ञा ४ [रूपाः] चतस्रः संज्ञाः । क्षान्तापरणीयं १  
 २३ वर्शनापरणीयं २ वेदनीयं ३ मोहनीयम् ४ आयुष्कं ५ नाम ६ गोत्रम् ७ अन्तरायं ८ चेत्यष्टधा कर्म । मनो- २४  
 गुप्तिवैद्यनगुप्तिः कायगुप्तिरिति गुप्तित्रयम् । अपायापगमातिशयः क्षान्तातिशयः पूजातिशयो वचनाति-  
 शयश्चेति चत्वारोऽतिशयाः ।

- 27 § ११) तथा च श्रीजिनेश्वराणां चतुर्विंशदतिशया यथा । देहोऽद्वैतरूपवन्धो निरामयः सेवमल- २७  
 विवर्जित इति प्रथमः । उन्मत्तासनिःश्यासी कमलपरिमलोपमायिति द्वितीयः । गंधिरामिने तु गोशीर-  
 धारापवले अनामगन्धिके चेति तृतीयः । आहारमीहारविधी अदृश्यो चेति चतुर्थः । अदृश्ये इति  
 ३० मांसचक्षुषां न पुनरप्यादिलोचनेन पुंसा । यदाहुः,

‘प्रहृष्टे आहारे अदृष्टे मेसश्चक्षुषोः’ इति चतुर्थः ।

- पक्षे चत्वारोऽपि जगतोऽप्यतिशेरेत तीर्थं कटावमिरित्यतिशया, सहोत्थाः सहजगमानः । अथ कर्मक्षयजा  
 ३३ अतिशयाः । योजनप्रमाणेऽपि देवे समप्रसरणभुवि नृणां देवानां तिष्ठानां च कोटिकोटिसंख्यमवस्थानमिति ३३  
 प्रथमः कर्मक्षयजोऽतिशयः । वाणी अर्धमागधी नरतिर्यक्कुरल्लोकमापया संवदति तद्वायामानेन परि-  
 णमतीत्येवंशीला, योजनमेकं गच्छति व्याप्त्येवंशीला योजनगामी चेति द्वितीयः । मानां प्रमाणां मण्डलं  
 ३६ भागमण्डलं मौलिपुष्टे क्षिप्रपक्षिमामाने तच्च विडम्बितदिनकरविम्वलक्ष्मीमनोहरसिति तृतीयः । साये ३६  
 पञ्चविंशतिवोजनधिके गव्यतिः श्रोत्रादये गव्यतीनां शतद्वये योजनशत इत्यर्थः, रोगो ज्वरादिर्न स्यादिति  
 चतुर्थः । तथा वैरं परस्परविरोधो न स्यादिति पञ्चमः । तथा ईतिर्धान्योपद्रवकारी प्रभुरो मुपिनादि-  
 ३९ प्राणिगणो न स्यादिति षष्ठः । तथा मरिचैरूपातिकं सर्वगतं मरणं न स्यादिति सप्तमः । तथा अतिवृष्टिर्न- ३९  
 न्तरं वर्षणं न स्यादित्यष्टमः । तथा अमृष्टिः सर्वथा वृष्ट्यभावो न स्यादिति नवमः । दुर्मिक्षं मिश्रायाम-

४) F मन्पथीय ५) मन्पथीय ६) F pat serial nos for अमिता etc. ७) F pat serial nos in some of these lists, and here and there they are separately written with terminations ८) = not quite particular in putting these nos. ९) F वरित for चरित ११) G am. अज्ञान १७) F २ वेदकाय २ वाजकाय ४ वनपति २१) F मोहनीय च २ आयुक्षुर्क २५) F गुप्तिरिति त्रयम् २७) = adds च after श्री विनेषणां ३३) = वेदिकोऽतिशयानमवस्थानमिति ३५) = योजनमिनो ३६) = योजनमिना ३७) F = कोटय



1 चतुर्दशः, निद्रा-स्वाप इति पञ्चदशः, अविरतिः-अप्रत्यास्थानमिति षोडशः, रागः-सुखामिहस्य सुखादुः 1  
स्मृतिपूर्वदुःखे तत्साधने ऽप्यभिमतो विषये गवन्त इति सप्तदशः, द्वेषः-दुःखसामिहस्य दुःखानुस्मृति-  
3 पूर्वदुःखे तत्साधने वा क्रोध इत्यष्टादशः, इत्यष्टादशदोषास्तेषामृषभादीनामर्हतां न भवन्तीति । अतीताः 3  
नागतवर्तमानलक्षणे कालत्रयम् । धर्मास्तिकायो ऽधर्मास्तिकायः पुद्गलास्तिकायो जीवास्तिकाय आकाशा-  
स्तिकाय एते पञ्चास्तिकायाः । एतत्सर्वमपि धौर्जनशासनरहस्यं विवेकिना परिज्ञेयम् ।

6 § 14 विनीतो देशनामेनां श्रुत्वा तत्त्वानुगमिनीम् । 6

नमस्कृत्य गुरुन् मोहं गुणधामगुरुनगात् ॥ १६९

एवं स नित्यमभ्येति हित्वा व्यापारमात्मनः । धर्माभूतं पियल्लेपं तृपाकान्तं ह्य स्वयम् ॥ १७०

9 एतो ऽन्यदा चलितान् हात्वा प्रभून् विनयतो ऽपद्यत् । जनको ऽस्तत्र मे येन प्रीतिरुत्पद्यते ऽमुतः ॥ १७१ 9

तनस्ते सूर्यो ऽधोचन् हात्वा धानेन तत्ततः । नायं ते जनको मन्त्रिन् किंतु ते पोषकः पिता ॥ १७२

विनीतः प्राह निर्नाय निर्मायः खं शिरोनतम् । कस्तर्हि ते ततः प्रोचुः सूर्यस्तत्रकोविदाः ॥ १७३

13 पिता कर्मकरो बुद्धो माता कर्मकरी च ते । युवा च कर्मकृन्नातेत्यवगच्छ कुटुम्बकम् ॥ १७४ 13

अन्यथाभारिणो नामी निश्चिन्त्येति प्रणम्य तान् । स जगाम निजं धाम याप्यायिलयिलोचनः ॥ १७५

मयीमलिनवल्गाया धूमध्यामलचक्षुषः । कौतुकत्पदयति जने च किङ्कर्याः पदे ऽपतत् ॥ १७६

15 त्वमनस्यापि न हाता हतकेन मया इहा । मातः सिद्धिरिवेदार्नीं गुरुभिः कथितासि मे ॥ १७७ 15

एवमाह पुत्रवप्रियमज्जनस्यापि लालितः । कृतमेन मया कर्मकृत्ये हासि नियोजिता ॥ १७८

दुर्मिसे पोषितं हा धिक् पित्र्येव एवमशक्तया । पापवासि मया मार्गे त्यको धिग्मां कुमातरम् ॥ १७९

18 लब्धपक्षः स्वभावेन चोभिरस्मृतोपमैः । पिकयत्प्रोणयन् लोकं परां श्रियमशिश्रियः ॥ १८० 18

पितुर्भ्रातृश्च चलनीं नमस्यन् चिनयादयम् । विनीतो बद्धस्ता ताभ्यामाग्लिष्ठः प्राप संमदम् ॥ १८१

यमेतत्प्रतिश्रुते सखके प्रथमस्ततः । सर्वप्राधिकृतानेतान् विनीतः स्वनिकेतने ॥ १८२

21 ययोचितार्तं वितन्वानो ऽन्येषामप्येष मानसम् । सुवचोभिः क्रियामिष्ट सर्वत्र प्रथितो ऽभवत् ॥ १८३ 21

धीमज्जनपदान्मोजे भजतश्चञ्चरीकताम् । पदाचवास्य न स्यान्ते कूरत्यं लभते स्थितिम् ॥ १८४

प्रवेष्टुं मानसे यस्य शमसर्पारिपजिते । न क्षमाः प्राणभ्रात्येष कयायाः पक्षगा इय ॥ १८५

24 सर्वदा राज्यराज्यधीचिन्ताचान्तमना अपि । गार्हस्थ्ये पर्वमानो ऽपि सदाचारं ततान यः ॥ १८६ 24

कदापि धमणस्याने पन्दनार्थं स यातयाम् । मुनिमेकमल्लिङ्गानं वीक्ष्य धन्दोदुरो ऽग्रवीत् ॥ १८७

औषधं मद्गृहे सत्यगतिं रोगनिवर्तकम् । प्रातुके चेति साधुभ्यामाप्ताययत सत्यरम् ॥ १८८

27 इत्युक्त्वा स ययो गेहे साधुभ्यां सह प्रीतसः । तस्यतुल्लो यहिः साधू च नु वेदमन्तराविहात् ॥ १८९ 27

अथ च ।

धेष्टिकन्यामुना कापि वृतास्ति गुणशालिनी । दत्तो मौहूर्तिकेः सैव दिवसस्तद्विधाहने ॥ १९०

30 तद्विहस्ततया मन्त्री विस्रसार तदौषधम् । किञ्चित्तत्र मुनीं स्थित्वा जगमुर्निजमाधयम् ॥ १९१ 30

१९२

३

33 तं तथाविधमालोक्य विनीतः साधुलोचनः । आत्मानमात्मना निन्दन् पतितस्तस्य पादयोः ॥ १९५ 33

त्रिधा क्षमयतस्तस्य विनीतस्य च तं मुनिम् । समलङ्कृतबीवाहोचितमण्डनशालिनः ॥ १९६

36 ध्यायतो भावनां तस्य भविनां भयनाशिनीम् । केवलज्ञानमुत्पेदे घातकर्मक्षयात् क्षणात् ॥ १९७ 36

ज्ञानेन तेन विदितेन समुज्ज्वलेन संप्रदयतस्त्रिजगतीजनतामनन्ताम् ।

चारित्र्यचिह्नमथ तस्य मुनीश्वरस्य द्विप्रं समर्पितवती ननु जैनदेवी ॥ १९८

39 नारीं नितम्बजघनस्तनभूरिधातं हित्वा भबोद्धिनिमज्जनहेतुमेताम् । 39

तत्रैव लग्नसमये प्रवरे वषाहीं गृहे तपसिषु वरः स चरित्रलक्ष्मीम् ॥ १९९

2) & मुने for बुद्धे 5) & धर्मास्तिकाय । एतत्सर्वमपि etc. 11) & निर्माय निवेदि स् ० निर्माय (य) निर्माय स्, & मा for तत् 15) & सिद्धिरिवेदार्नी 16) & has an additional verse (after निवेदिना) like thus-इति साओ [साओ] वरनासिन् संगतप्रय [-छ] वाष छा [1] विष्णु शास्त्रिण कस्तवमित्युक्त्वा दण्डयाम् ॥ 31) & साङ्गोक्ता 36) & भवनाशनी

- 1 एनां कथामवितथां विनयप्रधानां सम्यग् मिधाय हृदि मन्त्रिमुनीश्वरस्य । 1  
यूयं यतध्वमधुना विनये निकामं यस्मादयं दिशति निर्वृतिशर्मलक्ष्मीम् ॥ २००  
3 । इति विनये विनीतस्य कथा । 3

- § १५) अत्रान्तरे चण्डसोमप्रमुखैः पञ्चभिर्मुनिभिर्विश्रुतम् । 'यद्भगवान्नाज्ञापयति तत्सर्वमपि प्रप-  
त्यामहे । यत् पुनर्दुर्धरिणं तच्छल्यमिव हृदये प्रतिमाति ।' ततो भगवता धीधर्मनन्दनेन समादिष्टम् ।  
४ 'एतत् कदापि चेतसि न चिन्तनीयं यत्किंलास्याभिः पापकर्म समाचरितम् । स कैवलं पापकर्मा यः ४  
पञ्चात्तापपरो न भवेत् ।' इति श्रुत्वा भूपतिर्मनसैव धीधर्मनन्दनाचार्यं प्रणिपत्योद्यानाभिर्गस्य विमुदु-  
क्षितकरणेन प्राकारमुल्लङ्घय वासवेश्म प्रविवेश, निर्विण्णः शयने सुप्ताप च । साधवो ऽपि स्वाध्याय-  
५ द्वावधानाः कृतावश्यकाः क्षणं निद्रासुषुप्तस्य प्रामातृककालग्रहणप्रवणा बभूवुः । अत्रावसरे ऽष्टमप्र- ५  
भापाटलिते गगनतले क्रमेण विरोचने पूर्वचलचूलाचलम्बिनि प्रामातृकतूर्यारवाडम्बरं बन्दिजनमुख-  
घर्णितं प्रभासायसरं च समाकर्ण्य निद्राधूर्जितताम्रमयनयुगलः पृथ्वीपालः शयनीयादुत्तस्थौ । ततः स  
१२ कृतावश्यकर्मा भूमिवासकः प्रभातरुह्य विधाप्य च सचिववासवसमेतश्चतुरङ्गवलकलितः शक्र इय १२  
चतुर्वर्त्तं कुञ्जरमाच्छोषानं समामम्य भगवन्तं धीधर्मनन्दनविभुं सार्धं प्रणनाम । ततो भूपतिना  
जह्वितम् । 'भगवन्, सर्वथैव पुत्रमित्रकलत्रादिममत्वं त्यक्तं न क्षमः, परं गृहस्थावस्थस्यैव मम किञ्चि-  
१६ रत्नसारसागरतरण्डकं देहि ।' भगवता निवेदितम् । 'यद्येयं तावदेतानि पञ्चायुषमतानि त्रीणि गुणव्रतानि १६  
चत्वारि शिक्षाव्रतानीति सम्यक्त्वमूलं हृदशयिषं धावकवर्म प्रतिपालय' इति । तेन नरेश्वरेण  
'यदाज्ञापयति प्रभु' इति वदता सम्यक्त्वमूलानि हृदशमत्तान्यङ्गीकृतानि । ततः सचिववासवः समुत्थाप ।  
१७ 'भगवन्, किमपि भयतां पूर्ववृत्तान्तं वयं न जानीमः ।' भगवता जह्वितम् । 'अयमेव कथयिष्यति । १७  
अस्माकं सुश्रुपौरुषीयतिक्रमो भवति । अयं तापद्रुसामिर्षिहारः कार्यं पत्र ।' एतद्राकर्ण्य भूपतिर्वासव-  
सचिवान्वितो भगवत्तरणारविन्दयुगलमभिन्म्य निजधवलधाम समुपाजगाम । भगवान् सुश्रुपौरुषी  
२१ निर्माय प्रधानेषु क्षेत्रेषु विहाराय प्रचचाळ । ते ऽपि चण्डसोमप्रमुखाः स्तोकेनापि कालेनाधीतशास्त्रार्थ २१  
द्विविधशिक्षाधिकक्षणा जह्वरे । तेषां चैकदिवससमवसृतिप्रयत्नितानां महात्र धर्मानुरागो मिथः  
समजनि । अन्यदा तेषां पञ्जानामपि परस्परं संलापः समभूत् । 'भो, दुर्लभो जिनप्रणीतो धर्मः कथं  
२४ पुनरप्यमघे प्राप्यत इति, तावत्सर्वथा किमत्राचरणीयम् ।' इति भगवत्या परस्परं तैः पञ्चभिरप्यम्रेत- २४  
नमवोपरि प्रतियोद्यसंकेतध्वके । एवं च तेषां मुनीनां सिद्धान्ताभ्यासलालसानां कालो व्यतिक्रमति ।  
किंतु चण्डसोमः स्वभावेन कोपनो मायादित्यो ऽपि मनाम् मायावी वर्तते । अपरे पुनः संयसिनः  
२७ प्रतिमहदुर्जयकपायप्रसाराः प्रयज्यामनुपालयन्तः सन्ति । कालेन च स लोमदेशो निजमायुः प्रपाल्य २७  
कृतसंलोलमाविधिर्गानदार्शनचारित्रतयोविहिताराधनः पूर्ववददेवायुर्बिषय सद्यो ऽनवधलक्ष्मीः  
सौधर्मदेवलोकं पश्यिमाने समयेनैकेन देवत्वमशिश्रियत् । स च पद्मप्रभनामा तत्र शिद्दशः स्वैरं  
३० चिक्रीड । एवं मलभटो ऽपि स्वायुषि शयनीयुषि संसारलतालवित्रीं सुखसंपदां धरित्रीं पञ्चपरमेष्ठि- ३०  
नमस्सति सरंस्तेनैव प्रमेण तस्मिन्नेव विमाने ऽनेकयोजनवित्तुते पञ्चसारनामेति देयः समुद्रपद्यत ।  
एवं मायादित्यवष्टोममोहदत्तास्त्रयो ऽपि कृतचतुर्विधाहारपरीहाराः पञ्चपरमेष्ठिनमस्कारपरायणा  
३३ आराधनविधानावदचेतसश्चतुःशरणशरणाः परिहृताष्टदशपापस्थाना यथासंयमविधिना प्राणिनान्ते ३३  
यथाक्रमेण पद्मवर-पद्मचन्द्र-पद्मकैसरमिथानास्तस्मिन्नेव विमाने सुमनसः समभवन् । तत एवं तेषां  
पञ्चविमाने समुत्पन्नानां समविभवपरिवारबलप्रभावपौष्पायुषामन्योन्यस्नेहलालितमनसां मिथः  
३६ कृतसंकेतानां कालो व्यतिक्रमति । ३६

- § १६) अत्रान्तरे सुरसेनापतिताडितवष्टानिनादे समुच्छलिते सहसैव तैर्बृन्दारकैः 'किमिति पण्डा-  
नादः ।' इति परिजनों ऽप्रच्छि । ततः प्रतीहारो व्यजिज्ञपत् । 'देव, जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे  
३९ धीमतो धर्मतीर्थकृतः समुत्पन्नविमलकेवलज्ञानस्य समवसृतौ विदशशृङ्खलसहितेन सुरेश्वरेण गन्तव्य- ३९  
मस्ति ।' तदा तदाकर्ण्य तैः सुरैस्तत्रस्थैरेव यत्किमवावतनोत्तमाङ्गैः धीधर्मनायस्य भगवतः प्रणतिशक्ते ।

- 1 अथ ते सुराः पद्मसारप्रमुखास्त्रिदशधिपेन सार्धं भावनाभावितान्तःकरणाश्चम्पापुर्यां धीधर्मजिनेश्वरस्य ।  
समवसरणमवापुः । पद्मसारेण सुमनसा सुमनःपतिरभाणि । 'यदि यूयं ममांशं ददत ततो ऽद्याहमेक  
3 पच गोस्वामिनः धीधर्मजिनेन्द्रस्य समवसुतिं रचयामि' इति । चञ्चिणा 'तथा' इति प्रतिपेदे । तथा हि , 3  
योजनोन्मानमेदिन्यां पद्मसारः शुभाशयः । प्रमार्जयन् रजो वाह्यं स्वस्थान्तस्तदपाहरत् ॥ २०१  
ततः स पच भीर्याणः सुगन्धोदकवृष्टिभिः । सिपिचे पुष्पवीजस्य बापायेव महीतलम् ॥ २०२  
6 सुवर्णमणिभाणिन्यश्रेणिभिर्मैकभासुरः । हर्षतः परितः पद्मसारः पृथ्वीं वयन्ध सः ॥ २०३ 6  
जानुदग्नैरघोवृन्तैः पञ्चवर्णैर्मणीचकैः । भाविधर्माद्विसंस्पर्शां पृथिवीमार्चयन् स च ॥ २०४  
द्विधा सुमनसा तेन काष्ठासु चतसृष्वपि । अकारि सुमनोद्गारि तोरणानां चतुष्टयम् ॥ २०५  
8 तस्याप्रतिमशोमस्य वीक्षणार्थमियागताः । साक्षादिव बभूवुर्व्यो विविधा शालमञ्जिकाः ॥ २०६ 9  
रेजे ध्वजप्रजो यत्र चञ्चलस्तोरणोपरि । आकारयन् भव्यलोकमिव धर्मजिनान्तिके ॥ २०७  
अघस्तले तोरणानां भूमिपीठेषु तेषु सः । प्रत्येकं रचयांचक्रे मङ्गलान्यष्ट निर्जरः ॥ २०८  
13 चले वैमानिकसुरः पद्मसारः प्रमोदभाक् । धर्मं रालं पञ्चवर्णमण्याल्यकपिशिर्पकैः ॥ २०९ 12  
रेजे रत्नमयो वप्रः पताकाराजिराजितः । स्वं संक्षिप्य वपुर्भक्त्या रोहणाद्रिरियागसः ॥ २१०  
जातरूपमयं धर्मं द्वितीयं तद्वहिः सुरः । स्वज्योतिषेव विदधे भक्तिसंसारमाजनम् ॥ २११  
15 कपिशिर्वैतली रेजे तत्र रात्रौ विनिर्मिता । राजीयवन्धुराजीव यद्वृद्धीपेन्य भागता ॥ २१२ 15  
तृतीयः पद्मसारेण प्राकारस्तद्वहिः कृतः । राजतः श्रीजिनं नग्नं घैताल्याद्रिरियागमह् ॥ २१३  
तशोच्चैर्वात्यरजतकपिशिर्पांचलिर्दधौ । स्वर्गापगाम्गमसि स्वर्णमयनीरजयिन्नमम् ॥ २१४  
18 रेजे वप्रप्रयी पृथ्व्यास्त्रिपट्टपलयाहतिः । प्राकारप्रावली नानाविधिविच्छित्सिंसंगता ॥ २१५ 18  
तोरणास्तत्र भाग्निं स नीलाश्मदलनिर्मिताः । प्रतिवर्षं चतुर्दारे चतुर्दारे शिषभियः ॥ २१६  
शारदाभ्रमहाद्युन्नास्तोरणेषु ध्वजप्रजाः । रेजुः पुण्यश्रियः रास्ता हस्ता विस्तारिता इव ॥ २१७  
21 21
- 24 यतिश्रायकयोर्धर्मायिव मूर्तित्वमागतौ । याम्यद्वारे द्वारपती सिताङ्गौ स चकार च ॥ २२१ 24  
चित्तोद्धतेन सर्वज्ञप्रागेणेवाहणधुनी । निर्मितात्रपरद्वारे द्वारपालौ सुपर्वणा ॥ २२२  
उदाद्वारे ऽत्र दोषघ्नीलिकास्त्रासकाशिवः । कृतौ कृष्णाङ्गकौ तेन द्वारपौ दानधारिणा ॥ २२३  
27 स निर्ममे ऽप्रसिच्छन्दं देवच्छन्दं जिनेश्वरितुः । विधामाय सुरः स्वर्णवभ्रान्तर्मणिराशिभिः ॥ २२४ 27  
भन्तर्माणिक्यप्रस्रव्य त्रिदशधैत्यपादपम् । चकार क्षत्वारिशमधनुष्यञ्जशतीमितम् ॥ २२५  
पद्मसारः स तस्याधो मणिपीठोपरि व्यधात् । सान्निपीठं रत्नमयं सिंहासनमनुत्तरम् ॥ २२६  
30 नयहेमाम्बुजज्यस्तपद्विदशकोटियुक् । विभुः समवसरणं प्राच्यद्वारे विवेश सः ॥ २२७ 30  
ततः प्रदक्षिणीरत्य चैतद्वं प्रास्तुलः प्रभुः । ममस्तीर्षायेति यदग्निविष्टः सिंहविष्टरे ॥ २२८  
अपरास्वपि काष्ठासु त्रिदशस्तिष्ठेषु व्यधात् । रूपत्रयं प्रमोस्तुल्यं स तस्यैव प्रमाधतः ॥ २२९  
33 चतुर्गतिगतान् जन्तुनूकृतुं निखिलानपि । चतुष्कुम्भस्त्रयायि हतुं मोहमहावलम् ॥ २३० 33  
चतुष्टयं कर्मपाणां निराकर्तुं विरोधिनम् । कर्तुं चतुर्विधं संघमघसंघातघातिनम् ॥ २३१  
दानशीलतपोभावमेदधर्मं चतुर्विधम् । व्यक्तं निवेदितुं तस्य ध्यानमार्गंचतुष्टयम् ॥ २३२  
36 प्रपञ्चितचतुर्गात्रः पवित्रितजगप्रयः । व्याख्याक्षणे प्रभुः धीमान् धर्मनाथस्तदाशुभत् ॥ २३३ 36  
चतुर्भिः कलापकम् ॥  
जगतीत्रितयैर्धर्मसूचकं भुवनप्रभोः । छत्रत्रयं सुरध्वजे वक्त्रेतरमतिः स्वयम् ॥ २३४  
39 § १७) एतस्यां समवसुतौ विभावसुदिशि कमात् ।  
प्रविश्य पूर्वद्वारेण दत्त्वा तिस्रः प्रदक्षिणाः ॥ २३५ 39

9) > शास्त्रिभिराः 12) > वशिर्गीर्णं 16) > सुवर्णधीर्जिनं 21) > दक्षिणानास 24) > याम्यद्वारे 25) > > P  
विशोद्वेन, 0 > वरदादि 26) > On रोप s has a marginal gloss like this: दृष्टद्विदशकोटिशरीरी नीलिनाहस्ताशिव ।  
27) > P चकारसीति 29) > सान्निपीठं 37) > P चतुर्भिः 38) > P जगती विनयेव



- 1 निविष्टाः साधवः साध्व्यो जिनं नत्वा तदन्तरे । प्रमोदमेदुरास्तस्थुर्दुर्वा वैमानिकाः क्षियः ॥ २३६ 1  
युग्मम् ॥
- 3 प्रविद्य यागद्वारेण नैर्ऋते विधिना क्रमात् । ज्योतिष्कमुचनाधीश्वरान्तराणां क्षियः स्थिताः ॥ २३७ 3  
आगत्य पश्चिमद्वारा वायव्यां भुवनेश्वराः । ज्योतिष्का ज्यन्तराश्वैवमादधुर्विधिना स्थितिम् ॥ २३८  
प्रविद्याधोत्तरद्वारा प्रणम्यानुत्तरं जितम् । वैमानिकनरा नार्य ईशान्यां क्रमतः स्थिताः ॥ २३९
- 6 न भीस्तत्र न मात्सर्यं न यावा न च दुष्कथा । नासीद्विषम्रणा नाहङ्कृतिः स्वामिप्रभावतः ॥ २४० 6  
तत्र द्वितीयचक्रान्तः कण्ठीरवगजादयः । वैरिणो ऽपि मित्रः प्रेमलालसाः स्थितिमादधुः ॥ २४१  
तस्युस्तृतीयचक्रान्तर्पाहनानि क्षमाभूताम् । सुराणामसुराणां च विमानानि यथाक्रमम् ॥ २४२
- 9 क्षेत्रे योजनमात्रे ऽत्र प्राणिनः कोटिकोटिभ्यः । संमान्ति यदनावाधं प्रभावः प्रामवो हि सः ॥ २४३ 9  
धर्मनाथं जगन्नाथमयानम् जिनेश्वरम् । स्तुतिं कर्तुं समारम्भे पञ्चसारः सुधाशनः ॥ २४४  
अथयमस्य सद्यो ऽपि क्षीणं मे क्षीणकल्मष । स्वदाननविलोकेन यायुनेव घनाधनः ॥ २४५
- 12 देव त्वदङ्गिकहस्तदुसेवाहेवाकिनो ऽत्र ये । भजन्ते ते न दारिद्र्यमुद्रामुद्रितमाश्रयम् ॥ २४६ 12  
नीरागं तथ यस्मिन् तन्मिथ्या नाथ कथ्यते । मुक्तिनारीपरीरम्भलोलुपं कथमप्यथा ॥ २४७  
गुणैस्तवातिनीरुधैर्धर्मनाथ मनो भम । तथा वदं यथा गन्तुं नोत्सहस्यन्यदेवते ॥ २४८
- 15 धीधर्मनाथभगवन् भविता स क्षणः कदा । भवितासो यदा त्वं चाहं कैकभाष्यये पदे ॥ २४९ 15  
ततोति न तपोत्कण्ठां मानसं मे क्षिप्रक्षिपे । यथा तव पदाम्भोजपरिवेष्ट्याविधौ विमो ॥ २५०  
त्वममल्पमतिः स्वामिन् ह्युपमल्पमतिस्त्वहम् । अतो नहि मया कर्तुं शक्यस्तत्र गुणस्तवः ॥ २५१
- 18 जिह्वामेकां धृती मेघे द्वे द्वे नाथ विधिर्व्यधात् । क्षमः कीर्तिं गुणान् रूपं वक्तुं धोतुं किमीक्षितुम् ॥ २५२ 18  
एतमेवाधैवे ऽस्वर्गमर्थमर्थीय तीर्थेव । धीतराग परं धीतरागं मम मनः कुह ॥ २५३  
ब्रह्मब्रह्मप्रीत्यै तं हस्तुया तत्त्वावलोककम् । निपसाद यथास्थानं पञ्चसारः प्रमोदतः ॥ २५४
- 21 अथो सुधारसमुच्चं समाचारप्रचारिकम् । विधातुं देशानां धर्मवक्तव्यं प्रवक्तुम् ॥ २५५ 21  
असार एव संसारः सर्वदा दुःखमन्दिरम् । धर्म एव प्रशस्तः स्यात् तत्र स्वर्गोपगतदः ॥ २५६  
संसारसागरे ऽपारे भ्रमद्भिः प्राणिभिर्विधिरात् । नृजन्म लभ्यते पुण्यैर्वैशुधान्तर्निधानवत् ॥ २५७
- 24 नृमथं दुर्लभं प्राप्य यः प्राणी तनुते तनु । न हितं प्रान्तकाले हि शोचत्यारमानसेव सः ॥ २५८ 24  
करालज्वलनज्वालावलीढे मन्दिरे यथा । स्वातुं न युज्यते पुंसस्तथा बुध्वाकुले भवे ॥ २५९  
मातुष्यं दुर्लभं प्राप्य चित्तारतसहोदरम् । विवेकिमिर्विधातव्यः प्रमादो न कदाचन ॥ २६०
- 27 गृह्णाति काकिणीं को ऽपि मूढः कोटिं यथोज्ज्वलि । तथा पुमान् विषयजं शर्म धर्मं जिनोदितम् ॥ २६१ 27  
सागरान्तरकुलोत्पलालोलाः श्रियो नृणाम् । कुशमस्यस्तुपात्रमुष्णितुक्कम् हि ज्ञेयितम् ॥ २६२  
रूपलक्ष्मीसहिष्णुसहादृश्यं भजते ऽनिशम् । स्वाम्यं स्वामोपमे संध्यामेघलेपासले मुखम् ॥ २६३
- 30 वैद्यनाविरते धीमद्भर्मनाथजिनेश्वरे । कृताशुचित्तो घाचमुवाच गणभूतसः ॥ २६४ 30  
'भगवन्, एतस्यां सुरासुरनरतिर्यक्कोटिनिष्ठतायां पपदि कः प्रथमं महोदयपदं धामी' इति ।  
ततो भगवता निवेदितम् । 'ओ देवानुग्रिय, यस्तव सधिजे वृषलोचनः स्मृतपूर्वभयः संविप्रमानसो  
33 निर्भयप्रचारो मदर्थनसंतुष्टः प्रमोदमरप्रविमलदक्षुलोचनयुगलस्ताण्डवित रूपेयामलः समागच्छन्नस्ति ॥ २६५ 33  
सर्वेपापपीहस्यजन्तूनां पूर्वमेवैष पापविनिर्मुक्तः सिद्धिपदं गमिष्यति' इति । एवं भगवतो भगितानन्तर-  
मेव समकालं सकलनरेन्द्रचन्द्रत्रिदशेन्द्रलोचनानि कौतुकप्रसविकाशयन्ति मूपकोपि निपतितानि ।  
36 स चागत्य मकिमरनिर्भरद्रो भगवतः शीर्धर्मनाथस्य पादपीठे लुलोड । महीतलनमितोत्तमाङ्गः सर्वाङ्गः 36  
रोमोद्गमसंगम भासुः स्वमापया भपितुं प्रवृत्तः । ततो भञ्जितं त्रिदशपतिना । 'भगवन्, मम मनसि मह-  
त्कौतुकमिदं यदेव मूपकः सर्वाधमस्तुच्छजातिः कान्तान्तरसंचारी सर्वेपापेयासाकं मध्ये' प्रथमं 30  
39 निर्वृतिश्रियमाश्रयिष्यति । ततः श्रीमद्भगवान् स्वयमयादीत् ।

§ १८) अस्ति विन्ध्यो नाम महीचरः । तस्योपत्यकायां विन्ध्यावासाभिधानो महान् संनिवेशः,  
स चातीव विपमः । तत्र महेन्द्रः पृथिवीपतिः । तस्य तारमिधाना महादेवी । तत्कुक्षित्वमयः सुत-  
42 स्तापचन्द्रो ऽष्टवर्षदेशीयः । अत्रावसरे छिद्रान्वेषिणा वक्ष्येवपतिशयेन कौशलेन नृमपतिनावस्कन्दं 42



- 1 अस्माकं पुनः परायत्तानां सदैव निविडनिगडवर्जितो घन्घनविधिः । अपर्वतपादपं पतनम् । सज्जोव 1  
मरणम् । एकस्तापदिति यदति 'यदिदं विषेहि' । अन्यो जल्पति 'यदिदं समाचरे' । परः 'चरणौ 1  
3 क्षालय' । अन्यो 'चाराभूमिं प्रमाज्ये' । इतरो 'विश्रामणां कुरु' । एको 'वन्दनकं ददस्व, प्रतिक्रमणं 3  
विरचय' । इत्यादिविधिवचनरेनारतं प्राजनैरिव प्रेर्यमाणस्य मम नास्ति निमेषमात्रमपि नारकस्यैव 3  
सुखावकाशः । तदेते ऽसत्तः प्रचानाः' इति चिन्तयन् गुरुमिः सह वसतिमापतवान् । स च कियत्त-  
6 मपि कालं ध्यामण्यमनुपलप्य तद् दुःखान्तितशल्यं गुरुणां पुरतो ऽनालोच्यकालमृत्युना ज्योतिष्केषु 6  
किञ्चिदूनपल्यायुः सुपर्वां वभूव । तत्र भोगान् भुक्त्वा च्युत्वास्या एव नगर्याः पूर्वोत्तरदिग्विभागो स 6  
काननान्तरस्थल्यामुन्दरत्वं प्राप्य यौवनमितो ऽनेकमूपिकाभिः समं क्रीडन् कदाचिद्विराट् हिरेपेतः सुर-  
9 भिगन्धोदककुसुमवृष्टिगन्धमाग्राय तदनुमार्गानुसारेणात्र समवसतो समागत्य धर्मं धोतुं प्रावर्तत । अथा- 9  
मुप्य मद्भूतः शृण्यतो जातिस्मृतिरुदपद्यत । 'यदहं पूर्वमेव सशल्यं व्रतमापाल्य ज्योतिष्केषु देवत्वमवाप्य 9  
कान्तारान्तरथापि मूपकः संजातः' । एतस्मृत्या 'अहो, क्रीडशः कर्मपरिणामः, धिग्विलसितं संसारस्य 9  
12 यदेवममुपलभ्य तिर्यग्जातौ मूपकः समुत्पद्य' । अधुना तद्दासस्यं ग्रीभगवतः पादमूलमुपागत्य प्रणिपत्य 12  
च पृच्छामि किमहं मूपकमथावनन्तरं प्राप्स्यामि' इति चिन्तयन् मम समीपमुपसर्प । भक्तिभरतिधु-  
लस्थान्तः सुचेतसा स्नातुमारेमे ।  
15 'तवाशालोपिनो ये ऽत्र लोकत्रयसिरोमणे । जायन्ते जन्तवो दूरं दुर्गतीं ते भ्रमन्ति हि ॥' २७२ 15  
§ २१) ततो जानता गणश्रुता लोकयोधार्थं प्रभुः पृष्टः । 'भगवन्, किमनेन निर्ममे, यदनुभावेनेदहा 15  
एष जातो ऽस्ति' इति । प्रभुः प्राह । 'प्राग्भवे ऽनेन वतिना सता मच्छायास्तनियन्त्रणानिर्गणचेतसा 15  
18 यद्भिर्भूमिं गतेन सौरविहारिणो मूपकान् दृष्टेति चिन्तितं यथा 'अरण्यमूपका धन्यतमाः' । इति दुःखिन्- 18  
नशल्ययुतव्रतपालनानुभावेन देवत्वमूपकस्ययोग्यमायुर्नियदम् ।' अथ सूयो ऽपि पृष्टं भगवतः धाम्ने 18  
गणधरेण । 'नाथ, किं सम्यग्दृष्टिजीवो ऽपि तिर्यगायुर्वन्नाति न वा' इति । स्वाभिन्नोक्तम् । 'सम्यग्-  
21 दृष्टिजीवसित्यगायुरनुभवति, न पुनर्यन्नाति । यतः, 21  
भवहैमानिको ऽद्यद्यं जन्तुः सम्यक्त्ववासितः । यदि भोद्वान्तसम्यक्त्वो यदायुर्न पुराधया ॥ २७३  
तावदेतेन देवत्वे सम्यक्त्वं धान्यायुस्तिर्यक्त्वे निवदम्' इति । तत्तत्स्वदेशेन जल्पितम् । 'भगवन्, 21  
24 अयं संप्रति शीघ्रं कथं सिद्धिगामी' इति । निवेदितं च भगवता । 'इतश्चैव स्वचनस्थल्यां व्रजन् चिन्तयि- 24  
ष्यति । 'अहो दुःखन्तः संसारः, कुशाग्रशिखुवज्रशूलं जीवितव्यं, चपला विषयताड्यां, न धरेण्यं निदा 24  
नादिशल्यम्, अधमा मूपकजातिः, दुष्प्रापः श्रीजिनप्रणीतः कथाः, ततो वरमत्र नमस्कारपरायणो ज्ञिदे, 24  
27 यथा विरतिप्रधानं जन्म लभेयम्' । इति चिन्तयन् तस्मिन्नेव स्थाने भक्तं प्रत्याख्यायैतदेव मन्त्रो ऽतीव 27  
दुष्टं भवस्वरूपं च निरूपयन्नमस्कारपरं भावी । तत्रैतस्य तिष्ठतो मूपिकास्तन्दुलकोद्रवादिर्कं तत्पुरो 27  
मोक्षयन्ति । ततस्तत्तिरीक्ष्य मूपकश्चिन्तयिष्यति ।  
30 'मेरोरधिकमाहारं पयोरेरधिकं पयः । अनारतं भवं भ्रातृमयेव जन्तुव्याददे ॥ २७४ 30  
तत्तेन चेन्न हृषो ऽयं भक्षितैस्तद्विभेः कषैः । का नाम प्राप्स्यते तृप्तिः स्थास्यतीति विचिन्तयन् ॥ २७५  
§ २२) ततस्तदभिमुखामीषदपि मूपको न विलोकयिष्यते, तत्र तादृशं धीद्वयं ता मूपिकाश्चिन्त-  
33 यिष्यन्ति । 'कुतो हेतोरेयमस्तपसिः कुपितस्तदेनं प्रसादयामा' इति चिन्तयन्त्य एतत्समीपमुपेयन्ति । 33  
ततः काश्चिदुत्समाह्वं कण्ठयन्ति, अपरा अहं परिस्पृशन्ति । एवमुपचर्यमाणस्ताभिरभित एष चिन्तयित्वा 33  
'सदैव नरकनिगमा इमा यमाः संसारदुःखमूलम्' । ततस्ताभिरेतन्मनो न कथमपि समाधितः स्वर्णाद्रि-  
36 शृङ्गवत्सशब्दावातोत्कलिकाभिः शोभयिष्यते, तत्तत् सर्वैर्यैव वृथा भावि पतसिन्, यत्रे नखविलेखनमिव । 36  
ततस्तृतीयदिन एष भुषाक्षामकुक्षिर्विषय मिथिलानगर्या मिथिलस्य राज्ञश्चाभिधाया महादेव्या उदर-  
सरसि राजहंसलीलामलंकरिष्यति । तेन च गर्भस्थेन जनन्याः सर्वसत्त्वानामुपरि मैत्रीवासनायासितम-  
39 न्तःकरणं भविता । स च भूपतस्य जातस्य 'मित्रकुमारः' इति नाम दास्यति । तस्य कौतूहलिनः कुमारस्य 39  
ताम्रचूडकपिपुशुसम्बद्धरिणमूपकादिभिर्नियन्त्रितैरेव क्रीडां कुर्वतो ऽष्टवर्षीणं यास्यन्ति ।  
अन्यदा मेघमालाभिः पिहितव्योममण्डलः । विप्रलम्भमृतां कालः प्राबृट्कालः समागमत् ॥ २७६  
42 सरितः प्राप्य यथापः पातयन्ति तटद्रुमान् । पीडयन्ति न कं नीचाः श्रियं प्राप्य महीभूतम् ॥ २७७ 42

- 1 यथा यथावनीपीठे मुञ्चन्ति स घना वनम् । पेच्छत्तथा तथा कान्ता मन्मथव्ययिता वनम् ॥ २७८ 1  
 2 द्योतन्ते दिवि खद्योतास्तमस्विन्यां निरन्तरम् । संजातयुवतिजातविरहाग्निकणा इव ॥ २७९  
 3 अतीवोत्कम्पते यत्र योगिनामपि मानसम् । किं पुनर्दूरसंस्थानामध्यानां निगद्यते ॥ २८० 3  
 4 सर्वेषामपि पञ्चन्यः समभूदतिवल्लभः । प्रोपितप्रेयसीरगमनगल्लघुचं विना ॥ २८१  
 5 शुक्लापाङ्गाः प्रनृत्यन्ति गर्जन्ति च घनाघनाः । अन्तरिक्षे चतुर्दिक्षु क्षणिका लक्ष्यते क्षणम् ॥ २८२  
 6 प्रया मपि समायाते कथमप्यपि भण्डिताः । वर्षते ऽतिघनेनाशु सर्वास्त्राक्षकिरे वृषा ॥ २८३ 6  
 7 § २३) इदमेव समये स मित्रकुमारः पुरवाह्यदेशं निर्गतस्तैः शकुन्त्यापदमार्गवर्धनवद्भैः कीडयिष्यति ।  
 8 तेन च प्रदेशेनावधिदानीं मुनिर्गमिष्यति । स च व्यावृत्तस्तत्कुमारकीडां निरीक्ष्योपयोगं दास्यति । 'अहो,  
 9 अस्य कीडशी प्रकृतितत्त्व किमत्र कारणम्' इत्युपयुक्ताद्यधियानेन करतलकलितकुचलपस्पष्टदृष्टान्तवत् 9  
 10 पूर्वमेव तस्य तापचन्द्रस्य साधुत्वं ज्योतिष्कदेवत्वं मूपकत्वं राजसुतत्वं च द्रष्टव्ये । 'अयं बोधयोग्यः'  
 11 इति चिन्तयन् स भविष्यति ।  
 12 'श्रमणत्वं सुपर्वरमालुत्वं स्मृतिमेति ते । स्वजनातुष्टः किं जीवान् कदर्ययसि भो वद' ॥ २८४ 12  
 13 तदाकर्ण्य कुमारश्चिन्तयिष्यति । अहो, किं पुनरेतेन साधुना भणितोऽस्मि । 'साधुर्ज्योतिष्कदेवो  
 14 वृषलोचनः' इति । तावत् ध्रुवपूर्वमपि मे । एवमुहापोहमात्रमुपागतस्य तस्य तथाविधकर्मणः प्रशान्त्या  
 15 जातिस्मृतिरप्यस्यते । ततः संसारं दुःखसागरं परिहाय तस्यैव मुनेः पार्श्वे प्रजग्य नानाविधमिग्रह- 15  
 16 साम्रहः समाधिना विविधे तपो विधाय क्षपत्रश्रेण्यान्तर्हृत्केवलीं भविष्यति' इति । तेन भणानो यदेष  
 17 सर्वेषामप्यस्माकं पूर्वं महोदयपदं गमिष्यति । अस्माकं पुनर्दशवर्षसहस्रशेषमद्याप्यायुः । पतङ्ग-  
 18 लोचनास्थानकं निशम्य त्रिदशेन्द्रादीनां भुजानां च मनसि महत्कौतुकमुत्पेदे । अथो भक्तिमरनिभृत- 18  
 19 वेतसा मयधता तं मूपकं स्वपाणिप्रोहमारोप्याभ्राणि ।  
 20 'अहो धन्यस्त्वमेवैको यन्धस्त्वमसि नाकिनाम् । सिदिगामी पुपस्माकं यस्त्वमुक्तः स्वयंभुवा ॥ २८५  
 21 सुराः पश्यत कीदृशः स्वमायः धीजिनापचनः । लभन्ते निर्वृतिं येन तिर्यञ्चोऽपि भवान्तेरे' ॥ २८६ 21  
 22 एवं वास्तव इवान्यैरपि त्रिदशेभ्यर्देनुजनाथैर्नृपशवैः कटाकटतलं स्वचार्यामाणः क्षितिपतिकुमारावदा-  
 23 लिङ्गमानः स्नेहपश्यन्त्या ददात् 'अयमस्मान्मयधिको योऽनन्तरज्जमनि नि प्रेयसभाजनं न वृषा धीजिन- 24  
 24 प्रणीतं वचः' इति स स्फुरितः ।  
 25 § २४) ततो विरचिताञ्जलिना पद्मप्रमदेवेन पृष्टम् । 'भगवन्, वर्यं भव्याः किमभव्याः' इति ।  
 26 भगवानभ्यधात् । 'भवन्तो भव्या सुलभयोगधः ।' पद्मप्रमेण विवस पुनः । 'वर्यं पञ्चापि जनाः कति-  
 27 पयभयसिदिगाः ।' निगदितं श्रीमता धर्मतीर्थहता । 'इतश्चतुर्थे जन्मनि यूयं पञ्चापि सपेदुःखक्षय- 27  
 28 गामिनो भविष्यथ ।' पद्मप्रमः समुवाच । 'स्वामिन्, इतो मृतानामस्माकं कुत्रोपपत्तिर्भाविनी ।' स्वामिना  
 29 जगदे । 'इतश्चतुर्था त्वं यणिन्पुत्रः, पद्मवरस्तु राजपुत्रा, पद्मसारस्तु वृषतितनयः पद्मचन्द्रः, पुनर्विन्ध्य- 30  
 30 गिरौ मखरायुधः, पद्मकेसरः पुनः राजपुत्रः ।' इति निवेद्य स्वयं भगवान् श्रीधर्मेनायस्तस्यौ । देवा अपि 30  
 31 समवसरण संहृत्य स्वर्गमार्गमगमन् । भगवानपि पीयूषरोचिरिव भवजवकुसुदममोदसंपादनाय विहर्तुं  
 32 प्रयुक्तः । ततस्ते पञ्चापि संलापं कर्तुं प्रावर्तन्त । एकेनैकस्य संमुखं भणितम् । 'यत् स्वयं भगवता रदितं  
 33 तदाकर्णितम्, ततोऽश्वात्मभिः किं करणीयं सम्यक्त्वलाभार्थम् ।' परेषु मन्त्रयित्वा प्रोचे । 'यदिहं 33  
 34 यियमं कार्यमुपस्थितम् । एको यणिमज्जना । अन्यो राजतनुजा । अपरः पारीन्द्रः । अपरो राजपुत्रा-  
 35 यिति । ततो न ज्ञावते कथं पुनरस्माकं बोधिलामः । क पुनः संगमो भावी । तदहो पद्मकेसर, इति भग- 36  
 36 वतादिष्टं यत्तव पञ्चाश्रुतिर्भाविनी । त्वया स्वयं धिना ज्ञात्वास्माकं यत्र तत्रोपपन्नानां सम्यक्त्वं दातव्य- 36  
 37 मिति । न पुनः स्वर्गसुन्दरीयक्षोजस्पर्शसुखलालसेन विस्मृतकलकपूर्वजल्पितेन भवितव्यम् ।' तेनोक्तम् ।  
 38 'महं सम्यक्त्वं दास्यामि, परं मोहोपहतचेतसां भवतां मद्ब्रह्मप्रत्ययो न भविष्यति ततः क उपायः  
 39 कर्तव्यः ।' तैश्चतुर्विरक्तम् । 'भग्यं निवेदितम् । तव वृत्तदुर्गैव शिवते, यदात्मीयात्मीयानि रत्नमयानि 39  
 40 प्राग्भवमनुप्यरुपाणि कृत्वैकस्मिन् स्थाने निक्षिप्यन्ते, तानि कातेज दशानीयानि यथा परस्परं दृष्ट्वा कदा-

8) = om. कुमारः et c. to प्रकृतितत्त्व 14) = "गङ्गाप्रमदस 15) = "विशामिह समाधिना 20) = पुरोसाकः

22) = क्षितिपद्मः 26) = "जोवन् (व), = बलन् for पुनः 30) = has a marginal correction "जप समुच्छो

40) = विवेदे for निक्षिप्यन्ते

1 चित्पूर्यजन्मसरणसायिज्ञानेन धर्मप्रतिपत्तिरसाकं भवेत् ।' इति मण्डितैर्मुक्तागण्य तानि तत्र निक्षि- 1  
तानि यत्र घने तस्य कण्ठीरप्यस्योत्पत्तिः । विवरद्वारे च महती शिला प्रदक्षेति । ततस्ते सर्वे ऽपि स्ववि- 3  
3 मानलक्ष्मीमलंचक्रुः । तत्र ते दिव्यसुखमनुभवन्तस्तिष्ठन्ति ।

§ २५) ततः कुमारकुवलयचन्द्र, सेषु पद्मप्रसवेवो विगलच्छरीरकान्तिः परिम्लानवदनः सुदीनमनाः  
पवनाहतप्रदीप इव दृष्टिति विध्यातः । ततो जम्बूद्वीपे द्वीपे भरतक्षेत्रे

6 प्रत्यर्थिपार्थियप्रक्तकम्पा चम्पभिधा पुरी । चम्पकैद्विष्यते यत्र दैवतोद्यानसौरभम् ॥ २८७ 6  
घनदत्ताभिधस्तत्र एविरमतिशेखरः । श्रेष्ठो यस्तु श्रिया श्रीदलीलामालम्बते किल ॥ २८८

तस्य श्रीपतेरिव लक्ष्मीलक्ष्मीर्नोद्धा प्रियतमा । स पद्मप्रभञ्जीवस्तत्पुष्पसिंभयः सागरदत्ताभिध-  
9 सुनुर्जातः । पद्मभिर्धारीभिः प्रतिपाल्यमानः स कान्त्या गुणैः कलाकलापेन च प्रवर्धमानः क्रमतो 9  
यौवनश्रियमाश्रितः । पित्रा समानसमाचारशीलस्य कस्यचिद्वाणिजस्य कन्यकां स श्रीसंज्ञां परिणयितः ।

सुखं चैवयिकं साकं श्रेष्ठिस्तोस्तयानिशम् । तस्यानुभवतः स्थैरं शरल्लक्ष्मीरवातरत् ॥ २८९

12 फलप्राप्तभारमासाद्य सद्यः कलमशालयः । भजनस्थेव नर्ति यत्र नयधन्त इव श्रियम् ॥ २९० 12

मेनुर्जलानि नैर्मल्यं हृदयानि सतामिष । अयुगच्छदसौगन्धव्यासिता हरितो ऽभवन् ॥ २९१

पत्र तीव्रकर्तस्त्रीभिः करैश्च समतापयत् । कुभूपतिरिव सैरमखिलं भूमिमण्डलम् ॥ २९२

15 अभुञ्जनः सुराहीव यत्र सन्मार्गजादिकः । सरोवरेत्साः क्रीडन्ति राजहंसाश्च सभियः ॥ २९३ 15

पथविधायां शरदि स सागरदत्तः क्षिप्रमुग्धयन्नुजनाञ्जितः पुरीयाहोदेशमुपागतः । कौमुदीमहोत्सवं

हृष्टा फर्सिश्चिद्यदरे नटपेटकान्तः केनापि पश्यमानं कस्यापि कवेः कान्यमष्टणोत् ।

18 'यो धीमान् कुलजः क्षमी विनयवान् वीरः कृतज्ञः कृती 18  
रूपैर्भवेद्युतो द्याहुराठो दाता शुचिः सन्नपः ।

सद्गोपी हृदसाहृदो ऽतिसरलः सत्यवतो नीतिमान्  
२१ धन्युर्नां निलयो नृजन्म सफलं तस्येह वामुत्र च ॥' २९४ 21

§ २६) ततस्तेन सुभाषितरसपूरितचेतसा भणितम् । 'भो भो भरतपुत्राः इदं लिखत यत्सागर-

वृत्तेनामुष्य सुभाषितस्य लक्षं देयम् ।' ततः कैश्चिद्धारैरुपलोकितः । 'यदयं सागरवृत्तो महापसिको

24 विवग्धो दाता प्रस्तावविद्दो सस्वश्च' इति । अपरैश्च जल्पितम् । 'अमुष्य किं स्वयते यः पूर्वोपार्जितं 24  
वित्तजातमर्थिन्यो ददाति स कथं प्रशस्यः । यः पुनर्निजभुजसमर्जितमर्थं व्ययति स एव प्रशंसाभाजनम् ।'

अहो, 'यस्मैमौवहासः कृतः' इति चिन्तयतस्तस्य तद्वचश्चेतसि शब्दपमिष लभम् । ततो ऽपश्यपापरो

27 वीक्षापत्र इव गृहमागस्य स शय्यायां निविष्टः । यतः, 27  
विशानामप्यविशानां मुदे सिध्यापि हि स्तुतिः । निन्दा सत्यापि विशानामपि दुःखाय जायते ॥ २९५

ततः श्रिया चेष्टिताकापरिज्ञानकुशलया चिन्तितम् । 'अयं कथं मम पतिरद्विज्ञ इव लक्ष्यते । यतः,

30 जानन्ति जल्पितादपि निःश्रुतादपि विलोकितादपि च । 30  
ते परमर्गाणि येषां मनस्सु वैदग्ध्यमधिगच्छति ॥ २९६

ततस्तया भणितम् । 'अयं नाथ, कथं भवान् विलक्ष इव ।' तैन चाकारसंवरणं कुर्याताम्यघ्रायि ।

33 'प्रियतमे नहि नहि, किंतु शरत्पूणिमायां कौमुदीमहोत्सवं प्रेक्ष्यमाणस्य मम महान् परिश्रमः समजन्त्यत 33  
ईदृशः, न पुनरन्यो हेतुः' इत्युक्त्वा स स्थितः । ततो रजन्यां शय्यायुद्धे ऽलीकं प्रतुतः क्षणं किमपि

दध्यौ च । ततः सागरदत्तस्तां श्रियं कान्तां प्रयुक्तां परिश्रय मन्दं मन्दमुत्थाय वसनखण्डं परिधाय

36 द्वितीयखण्डं च स्वरूपे क्षित्वा दृष्टिकाखण्डेन घासभुवनान्तरे स्तेनैव विरचितं श्लोकमेतं भारपट्टे लिलेख । 36  
'वर्षान्तरे न पद्यासि सप्तकोटीः समर्जये । विश्रामि ज्वलने ऽवश्यं ज्वालामालाकुले ततः ॥' २९७

इदं लिखित्वा वासवेदमतो निःसृत्य नगरनीरनिर्गमद्वारेण दक्षिणाशां प्रति चन्नाल । स च क्रमतः

39 सर्वत्र जनपदस्वरूपं निरूपयन् दक्षिणामुधितरीविराजिनीं जयश्रीनगरीमवाप । स तत्पुरीयाहोदेशे 39  
एकस्मिन् जीर्णोद्याने ऽशोकानोरुहवले दूरमार्गमन्यपगमाय निपण्णश्चिन्तयामासेति । 'किमुत्त-

मत्स्यकच्छपर्सकीर्णिततुङ्गतरङ्गसंगते सागरे यानपात्रमास्त्र परतीरं व्रजामि, किं वा वामुण्डायाः

42 पुरस्तीक्ष्णभुरिकाविदारितोरयुगलसमुच्छलल्लोहितपङ्क्तिभूतलं मांसखण्डैर्बलिं ददामि, किं वा रात्रिदिवं 42

1 अपहस्तिताशेषव्यापारो रोहणपर्वतमुखं खनामि, किं वा व्यपगतमयप्रचारः सत्पुण्यसंगतो घातुवाद् 1  
वितनोमि ।<sup>1</sup> इत्यनल्पविकल्पसंरूपमालाकुलितस्यान्त एकस्मिन् स्थाने सागरदत्तः श्रीफलपादपस्य  
3 प्रसृतं प्ररोहमेकं ददर्श । तं च विलोक्य संस्मृताभिनयविशितखल्पवादेन तेन 'नमो धरणेन्द्राय नमो 3  
धनाय नमो धनपालाय' इति मन्त्रं पठता भूमितलं खनित्वा निधिल्लंघनगोचरमानीतः । यायता स तं  
निधिं गृहीतुं चिन्तयति स तावता ज्योति इति वाणी प्रससार । 'वत्स, यद्यपि त्वया सकलोऽपि 4  
6 निधिर्यक्षितः परं स्तोत्रमञ्जलिमानं मूलद्रव्यरुते गृहाण' इत्येवं श्रुत्वा तेन श्रेष्ठिसूनुना एक एवाञ्जली 4  
रूपकाणां जगृहे । निधिरपि तदैवादृश्यतामगमच्च । तद्वत् नियतं चानेन स्तब्धनिक्षिप्तद्वितीय  
धाससः प्रान्ते ।

0 § २५) ततो यणियुक्तमेन चिन्तितम् । 'अहो, चापल्यं दैवस्य ।

पूर्वं दत्तो निधिर्यैव कथं पञ्चाद्भुतः कथम् । तव वृत्त्या परिघातं सर्वथा ते गतिश्चला ॥ २९८

तथाप्येतावतापि वित्तेन द्रविणस्य सप्तकोटीरर्जयित्वात्मीयं प्रतिभातमवितर्क्य करिष्ये यदि दैवं स्वयं  
12 माध्यस्थ्यवृत्तिमद्वीरुरिष्यते ।' इति चिन्तयन् परितुष्टमनास्तस्यामेव भगव्यां विपणिमार्गे कमपि यणिजं 12  
परिणतययसं मर्दवादिगुणोपेतं स्वभावतोऽपि सुशीलमद्राक्षीत् । तं च विदीक्ष्य चिन्तितमनेन । 'अहो,  
रमणीयतमाङ्गतिर्ज्यायान् यणिकुपङ्गवोऽयं दृश्यते, ततोऽमुष्य पादपतनं व्याप्यम्' इति ध्यात्वा तं  
15 नत्वा च सागरदत्तः पुरतो निविष्टः । तेन श्रेष्ठिना भूता संभ्रमेण 'स्वागतं भद्राय' इति भाषितः सः । 15  
तदा च तस्मिन्नगरे कस्मिन्नपि महोत्सवे प्रवृत्ते तस्य श्रेष्ठिनो हृष्टे प्रत्यासन्नप्राप्तीणजतोऽतीवसमुत्सफ-  
चेताः समस्तपण्यग्रहणार्थमन्येति, तं च श्रेष्ठिनं जराजर्जरिततनुं पण्यानि दातुमक्षममयमस्य सागरदत्तः

18 प्रोवाच 'तात, एवं विपणिमध्यतः क्रयाणकान्यानीय मम समर्पय यथैतानि तोलयित्वा युक्तयासौ जनाय 18  
ददामि' इत्युक्त्वा दातुं प्रवृत्तः । ततः पणः 'क्षिप्रं ददाति' इत्यवगत्य सर्वोऽपि जनस्तदापणमायातयान् ।  
तेन तत्क्षणमारेणपि पण्यान्पर्वयित्वा समग्रोऽपि जनः प्रेषितः । क्रयाणकैर्विक्रीतैर्महत्सर्वलामे श्रेष्ठिना

21 चिन्तितम् । 'यदयं कोऽपि महाकुलसंभवः पुण्यवान् दारको यद्ययं मम निलपमलङ्घरोति तदतीव सुन्दरं 21  
भवति' इति चिन्तयता जल्पितम् । 'भो वास, त्वं कुतः स्वानादागतोऽसि ।' तेनोक्तम् । 'तात, चम्पा-  
पुरितः ।' श्रेष्ठिना जगदे । 'वत्स, त्वया मम गृहमलङ्घयीष्यम् ।' स सागरदत्तः श्रेष्ठिना समं निकेत-

24 मुपागतः । प्रीत्या स्तुत्रपदवीशीरकशिपुक्रियया संमानितः । कियदिनानन्तरं तेन प्रवपसा तद्वपगुण- 24  
भ्रामरक्षितवेतसामिनयोद्भिभययीयना निर्मलमुखमृगाङ्गुफान्तिकलापकलिता विकस्वरकुचलपद्मदीर्घ-  
लोचना कुसुमवाणप्रणयिनीनिभा कनी सागरदत्ताय प्रदत्ता, परं तेन तत्परिणयनं न मानितम् ।

27 तेनोक्तम् । 'तात, किञ्चिद्वक्तव्यमस्ति । केनापि हेतुना स्ववेगमनो निःसृतोऽसि, यदि तत्कायं प्रमाण- 27  
कोटिमप्याकूटं ततो यद् दूर्यं भणिष्यत तदवश्यं करिष्ये । यदि तत्र निष्पन्नं ततो मम केवलं ज्वलन  
एव शरणमतोऽसिन्नो सांप्रतं तात, प्रतियन्य मा कर्षोः ।' श्रेष्ठिना निगदितम् । 'एवं व्यवस्थिते मया

30 भवतः किं कर्तव्यम् ।' तेनोदितम् । 'यदि त्वं मम सख्य एव तातस्त्वा भवनेन क्रयाणकं परतीरयोर्व्यं 30  
गृहाण भाटकेन पानपात्रं च । मया परतीरं गन्तव्यम् ।' श्रेष्ठिना जल्पितम् । 'एवं भवतु' इति तदिनावेष  
श्रेष्ठिना पुरोभूय प्रतिपादितम् । सागरोऽप्यपण्ये संशुद्ध निमित्तविहते मुहूर्ते समुद्रदेयतामभ्यर्च्य

33 तपश्चरणगुर्वं गुरुं प्रणिपत्यार्हातमर्हणां श्रुत्वा तं यणिकमभिवाद्यापृच्छच्च स्मृतपञ्चपरश्रेष्ठिनमस्कारः 33  
प्रवहणमारुहः, पूरितः सितपटः, लब्धोऽनुकुलः पवनः, ततो नदीशमुल्लङ्घ्य क्रमेण यानपात्रं ययत-  
द्वीपमवाप । तत्र क्रयविक्रयेण समर्जितसप्तकोटिः सागरदत्तस्तुष्टमना व्यावृत्त्य स्वदेशं प्रति प्रचलितः ।

36 § २८) अथो तद्गोहित्वं सागरान्तः कर्मपरिणत्या संजाताकालफज्जलक्ष्यामलसजलजलद्वान्धकार- 36  
च्छादितः योमतलादृश्यमाननक्षत्रतया निर्यामकैरपथमेरितं कस्यापि निरेदोन्तके आस्फात्य कामिनी-  
निवेदितरहस्यमिव त्वरितं प्रयुस्फोटः । तत्र च निशिलेऽपि जने विपन्ने केवलं सागरदत्तः प्राप्तफलकः

39 कथमपि तुहतरङ्गमालभिः प्रेर्यमाणः पञ्चमिरहोरात्रैश्चन्द्रद्वीपमवाप्य सूत्र्यानिमीलितलोचनस्तोर 39  
पादाधोभारो क्षणमेकं पवनस्पृश्लब्धचेतनस्तृणतरलितचेतोवृत्तिः क्षुधातः सर्वत्र परिस्रभ्य कचन  
प्रदेदो नालिकेरनारङ्गमातुलिकुपनसदाडिमीप्रमुखदुमफलैः छुत्वाप्राणधारश्चन्दनलवलीलचङ्गलतागृहे

1) P प्रचार पुर 3) On शून्यवार B has a marginal gloss like this- भूमिभविष्यतपनतवि 7) P P

रूपकता 10) P तत् for तव 12) B पञ्चलक्ष्मि. 13) P तेन विहितं for चिन्तितमेन 21) C दारकोऽपि ययद

24) B has a marginal gloss बुधीर शनवासिमे वसिष्ठमौनचच्छादो 27) C तान कतिचिद्वक्तव्यमस्ति [पदद] 29) B

has a marginal gloss प्रतिदिवं वागर्हं 33) P नयं वयं 37) B निरेदोन्तके 38) B सारित पुरतो 40) B 'स्तृण-

तरलित' 41) B has a marginal gloss on स्वदी तिषा स्वानिवे

- १ वीक्ष्य संजातचित्तकौतुकस्तमुद्देशं यावदाजगाम तावत्सहसा कस्यापि स्वर इव श्रवणातिथित्वं भेजे । 1  
 तमाकर्ण्य चिन्तितमनेन । 'अत्र तावत्पूर्वं मनुष्यप्रचारे ऽपि न कथं बालाया इव शब्दः । अहो, अहमपि  
 ३ कुत्र प्राप्नो ऽसि यत्र कथास्वपि श्रूयते यत् स्वप्ने ऽपि न दृश्यते तदैव दैवेन घट्यते' इति चिन्तयता 3  
 यावन्निरूपितं तावत्तद्वलीतरनिकुम्भान्तरे रक्ताशोक्ततले ऽसामान्यरूपातिशया गुणग्रामामिरामा  
 काचित्प्रत्यक्षा वनदेवतैव चिन्ता दत्तकण्ठपाशा दृष्टा । ततस्तथा प्रजल्पितम् । 'श्रूयतां वनदेव्याः, परस्मि-  
 ६ न्नपि जन्मान्तरे ममेदृशं मा भूयात्' इति भणन्त्या तयात्मोद्भवन्धे । अत्रान्तरे तेन करुणाशरणेन सहसा 6  
 गत्य तस्याः पादच्छिच्छिदे, पतिता सा घरायां बायुनाभ्यासिता च । चन्दनकिशलयरसेन विलितं  
 चक्षुःस्थलम् । तया लब्धसंशया सागरदत्तो दृष्टो । तं वीक्ष्य ससाध्वसद्दया स्ववासः संवरीतुमारेमे ।  
 ९ तेन मणिता । 9

'पुष्पवाणप्रिया किं रथं वनलक्ष्मीः किमत्र या । किमात्मारोपितो दुःखे निवेद्य रुशोदरि ॥' २९९

उघाच सा 'उत्तिर्नैव नासि लक्ष्मीर्यनस्य च । समारुर्ण्य मद्भुक्तं त्वमेकाग्रमग्नः पुनः ॥' ३००

- 1३ § २९) अस्ति दक्षिणमकराकरतीरे जयतुङ्गा नाम नगरी । तत्रोत्तुङ्गधिया वैद्यमण इव वैद्यमणः 13  
 भ्रेष्टी । तस्याहं दुहितृत्यन्तप्राणप्रिया । अन्यदादिवसे स्वभवनकुट्टिमतले शय्यायां प्रसुप्तानेकशकुनिभ्या-  
 पदकलकलरवेण विबुद्धा पावश्रितयामि तावदनन्तपादपशतदलावलिनिरुद्धतरणिकिरणजालं कान्तार-  
 15 मेव पश्यामि । तच्च वीक्ष्य भयावेशकम्पिततनुलता विलपितुं प्रवृत्ता । 15

- मविष्यामि कथं तात तिराशा हा स्वयोज्यता । इदानीं कानने मीमे शरणं भावि कुत्र मे ॥ ३०१  
 अत्रान्तरे 'तव शरणमसि' इति जल्पन् दिव्यरूपधारी कौ ऽपि पुमान् लतानिकेतनतः समुत्स्रस्यौ ।  
 1८ तमालोन्मद्य विगुणतरे समुपजातक्षोभा रोदितुमारेमे, स च मत्समीपमुपागत्य दण्डं प्रावर्तत । 18

- 'सुखं माश्रूयि तन्महि न करोमि तवाचमम् । त्यद्रूपाक्षितचित्तेनापहृतासि मयाधुना ॥' ३०२  
 बाला जगाद सा 'कस्यैव केन ते कथितासि च ।' तन्निशम्य ततो ऽवोचन्नरः 'शृणु शुभानने ॥' ३०३  
 21 § ३०) अस्ति वैताड्यपर्वतः । तच्छिखरनिवातिना मया विद्याधरेण महाबलवता त्रिदशधनिता- 21  
 नामपि मानसे क्षोभकारिणा निखिलमपि क्षोभीतलं कलयतोपरितनकुट्टिमतले तल्लिने प्रसुता तलिनोदरी  
 त्रिभुवननाधिकशालिनी इतिकृत्वा भवती मम मनसि प्रवेशं चके ।

- 24 प्रमोहसति कस्यापि ह्यपि वैद्यप्रशस्तया । विनेतुं शक्यते यत्र विलसं वज्रलेपप्रत् ॥ ३०४ 24

- ततो 'नापरो ऽत्रोपायो ऽस्ति' इति विचिन्त्याहं युतां त्वमपहत्य निजगुरुद्विहो निजनगरं न  
 गता, किञ्चन द्वीपे विजने समगतो ऽसि, अतो मया सह भोग्याम् भुङ्क्ष्व, दुःखं मा धेहि ।' अतो मया  
 27 चिन्तितम् । 'तावदहं कस्या न कस्यापि दत्ता, अन्येनापि धमिजा परिणेतव्या, ततो धरमयं सुन्दराहति- 27  
 विद्याधरः विजगतीयुक्तिजनकलम्ः स्नेहमोहितमला रुदि मत्कारग्रहं करोति तदा मया किं न लब्धम्'  
 इति चिन्तयन्त्या मयोक्तम् । 'अहं त्वया न कानने आनीता यत्तुभ्यं रोचते तत्समाचरेः ।' ततः सहर्ष-

- 30 संभृतचेताः समजायत । अत्रान्तरे कर्पितकरालकरवालभैरवो विद्याधर एकः 'रे रे अनार्य, कुत्र प्रतसि' 30  
 इति जल्पन् प्रवर्तुमायातवान् । ततो मे दयितः समाकृष्टरिष्टी 'रे रे दुष्ट, मत्कलत्रापहारं कर्ता' इति  
 धदन् तेन समं योदुमारेमे । ततस्त्वौ युध्यमानौ निशितासिघातैः परस्परं लूनशीर्षौ क्षितौ निपसितौ  
 3३ विलोक्य महद्दुःखाक्षितचित्ता विलपितुं प्रवृत्ता । 33

- 'हा सौभाग्यनिधे नाथ रूपध्रीजितमन्मथ । मामेकां परित्यज्य वने कुत्र गतो भवान् ॥' ३०५  
 गृहादानीय मुक्त्वाय मामेकां काननान्तरे । जीवेश मा व्रज काप्यथवा नय निजेतने ॥' ३०६

- 36 § ३१) तत एव विलय्य मरणकृताध्यवसायया मया 'यया भूयो भवदुःखानां पदं न भवामि' 36  
 इति चिन्तयन्त्या लताविश्रमि लतापार्श्वे विरचय्य स्वं च शोचन्ती स्त्रीजन्म गर्हमाणा कुलदेवी संसर्गं  
 मातापितरौ प्रणम्य चात्मा वदन्धे । अतो न जाने किं वृत्तम्, केवलं भवान् वीज्यमानो दृष्टः । 'कुतस्त्वं

- 39 कुपस्यः, कयमत्र दुर्गमे द्वीपे ।' ततः सागरदत्तः सवृत्तान्तं प्रतिग्राहोत्पायं यानपात्रविषदन्तान् निवे- 39  
 दयामास । ततस्तयोक्तम् । 'एवमपि विषमे कार्ये संप्रति त्वया किं करणीयम् ।' सागरदत्तेनोक्तम् ।  
 'सत्पुरुषाः प्राणान्ते ऽपि न प्रतिग्रामहं विदधति ।' तया जल्पितम् । 'दैवपुत्रे प्रतिगानिर्वाहे न किमपि  
 4२ भद्रं, तव दूषणम्, तर्हि त्वया संप्रति विधेयम् ।' स भूयो ऽप्युवाच 'मीमे समुद्रान्तर्ध्रमत एकदश 42

3) > तदेव for तदैव 5) > > oia मनिच 6) > यच्छा 7) > वल्लि for विलिखि 12) > > 'वरपतीरे, > नगरी  
 कुटुम्बिका. 13) > प्रसुता । अनेक 17) > > oia इति, > दिव्यधारी, > > oia पुमान् 21) > प्रसुता । मलिनोदरी > प्रसुता-  
 मलिनोदरी 26) > > द्वीपे निजिने 40) > > oia तया





- 1 स स्वर्गे पद्मचन्द्रस्ततश्च्युत्वा विन्ध्यादध्यां कण्ठीरवः । पुनर्मानमदो ऽपि विपद्य पद्मसारः स्वर्गां, ततो 1  
 ५योध्यापुयां भूपतेर्द्वयमेषः सन्तुः कुवलयचन्द्र इति । तथा मायादिव्यश्च्युत्वा त्रिविधे पद्मवराभिर्यो  
 3 ऽनितेपो भूत्वा दक्षिणस्यां दिशि विजयाभिघायां पुयां मूधनयीमहा(विजय)सेनस्य दुहिता कुवलयमाला । 3  
 एतदपरिहाय मया चिन्तितम् । 'तदा तपस्विमवे मम संभ्रुपमेतैर्मथितमासीत्' यथा 'यत्र तत्रोत्पन्ना-  
 6 नामस्फाकं भवता सम्यक्त्वं दातव्यम्' इति सा यावन्मम प्रार्थना स्मृतिपथमागता तावदेव पद्मकेसर-

'समुत्पन्नाधिष्ठानं क्षातजन्तुमवान्तर । जय त्वं धर्मपाधीश धर्माचार्यस्त्वमेव मे ॥' ३१३

§ ३३) तदाकर्ण्य तं निरीक्ष्य च मया जल्पितम् । 'भद्र, कथय किं कियताम् ।' ततो जल्पितं

- 9 नाकिना । 'भगवन्, पूर्वं मया प्रतिपन्नमिति, यथा सम्यक्त्वादानेन पद्मसारपद्मवरपद्मचन्द्रजीवा भन्तु- 9  
 प्राहाः । एते शुद्धौ भिर्यादृष्टिकुलजन्मनामौ, एकः सिंहश्च । तथेते ऽतिदुर्लभे धीजितेन्द्रनिगमे  
 प्रतिबोधनीयाः । ततः समागच्छ यथा गच्छावस्तस्यामयोध्यापुयां कुमारं कुवलयचन्द्रं प्रतिबोधयामः ।'  
 12 प्रयादिष्टम् । 'न त्वयोपायः सुन्दरः समुपदिष्टः ।' 12

यतः सुखनिमग्नानां रतिधर्मं न जायते । नीलजामौपये न स्यादादरस्य लघो ऽपि हि ॥ ३१४

- तत्तस्य कुमारस्य राज्यदिग्धावितस्य पिदमावद्भ्रातृमगिनीस्वजनययस्यादिभ्यो ऽनतिदूरीकृतस्य च 15  
 15 कुतो योधाघसरः । यदुक्तम् । 15

"जननीजनकभ्रातृविद्योगेनातिदुःखिताः । यावन्न देहिनस्तावद्धर्मकर्म न तप्यते ॥" ३१५

कुमारानयनाय त्वं भद्र गच्छधुना त्वहम् । चण्डसोमो हरियत्र तत्र गच्छामि कानने ॥ ३१६

- 18 § ३४) तत्रैकान्ते कुमारः पिदमान्धवियोगकलितः सुखं सम्यक्त्वं प्रदीप्यते । तदुपवाहमिहा 18  
 गतः । पद्मकेसरः संमतो ऽयोध्यायाम् । तत्र च तत्क्षणनिर्गतस्त्वमभ्रातृदो घाहफेलिगतो दृष्टः पद्म-  
 केसरेण । स तुरङ्गं प्रविष्टः । त्वां गृहीत्वा तुरग उत्पतितः । त्वया च तुरगः प्रहतः । पद्मकेसरेण च  
 21 मायया मृतो दर्शितो न पुनर्मृतश्च, कैयवं तयाशामङ्गः कृतः । ततः कुमारः, सम्यक्त्वलाभार्थमनेना- 21  
 भ्येनाक्षिप्य त्वमानायितः । एतानि तानि रत्नरूपाणि विलोकयेति । ततः कुवलयचन्द्रः स्वं प्राच्यरूपं  
 तथा कुवलयमालायाश्चापरेषामपि पूर्वजन्मस्मृतिनिमित्तानि तान्यपश्यत् । उपपन्नं च तद्दर्शनेन कुमा-  
 24 रस्य सिंहस्य च जातिसंरणम् । मुनिना समादिष्टम् । 'कुमार, तत्तत्त्वं विचारय । 'जसाः संसारः, 24  
 तीक्ष्णा नरवतयथा, दुर्लभः श्रीजिनप्रणीतो धर्मः, दुष्प्रतिपादयः संयमसारः, यमघनसदृशः सदन-  
 निरासः, निविहनिगदभाया दाराः, महामयमज्ञानम्, न तुलमा धर्माचार्यां, महाभाग्यलभ्यं मनुष्य-  
 27 जन्म' इत्येवं च विहाय 'सम्पत्तयं गृह्णान्, ज्ञादशमताम्यद्भीकुर, परिहर पापस्यानानि ।' इवमात्मना 27  
 पूर्वजन्मवृत्तमयाध्यापयति च निशम्य भक्तिमत्प्रणतोत्तमाद्भ्यः कुवलयचन्द्रो यत् प्रवृत्तः । 'अहो, भन्तु-  
 शुद्धौ भगवता सम्यक्त्वादानप्रसादेनेति तावन्मम वदस्व जिनराजद्रीक्षानुग्रहम् ।' मुनिना प्रोक्तम् ।  
 30 'त्यन्तुत्सुकमता मा भय, तयाद्यापि भोगैर्कलं कर्म समस्ति, अतः प्रयज्या न प्राप्ता । सांप्रत पुनर्द्वादशविधं 30  
 भावकधर्मं प्रतिपादय ।' एतदाकर्ण्य कुमारैषोकम् । 'भगवन् भूयताम्, अतः परं धीजिनाद् साधूंश्च  
 पिना नान्यं नमामि, धाशधर्मं च पालयिष्ये ।' भगवता भस्मितं 'भयतु' इति । ततो मुनिना पुनरप्युक्तम् ।  
 33 'भो मृगपञ्च, त्वया पूर्वजन्मवृत्तं श्रुतम् । यत्रमपि तद्वचः संसर्गं समागत- । तावद्भीकुरं सम्यक्त्वम् । 33  
 गृह्णान् देशयितुम् । मुञ्च निर्विश्रयम् । परिहर प्राणियधम् । त्यज सर्वगत क्रोधम् । अनेन दुरात्मना  
 क्रोधेनावस्यामिमामुपनीतो ऽसि ।' इदं वचो निशम्य मृगाधिपः सर्वार्थरोगाञ्चित्तप्रलदीप्यलाद्भ्यः समुत्थाय  
 36 मुनिं प्रणम्य प्रत्यागन्तं ययाचे । भगवता ध्यानेनादिष्टम् । 'कुमार, एष केसरीदं जल्पति, यथा ममान्दानं 36  
 वेदि, यदस्माकमपुण्ययतां नास्ति प्राप्तुमशक्यः । सदैव यप मांसाशिनः, गतो मम न श्रेष्ठं जीवितम् ।'  
 39 ततो मुनिना तस्य प्रपन्नप्रतिबोधस्य निष्काराम्यग्नप्रदायि । स च तद्द्वारं तत्र तस्यागजजन्तुजातविरहिते 39  
 39 स्थण्डिले संसारतातां चिन्तयन् पद्ममस्वारिपपायणः परित्यज्य स्वजातिदुःखान्तरमुपाविशत् ।' 39

2) न नरिणो इति गुरुः, 3) 'किन्नेनिमित्तो 3) 4) इति जयविजयं, 5) 'केसरीकेस 11) 'पदेन-1) गुदा  
 14) न गायोत्पत्तिरिति (this is a correction on the original reading something like the one ad-  
 in the text), 16) 'भो दुर्लभम् 17) 'भगवन्मम 18) 'तदुत्पत्तिरिति 19) 'तस्य  
 20) 'मम मम मम मम 21) 'मम मम मम मम 22) 'मम मम मम मम 23) 'मम मम मम मम  
 24) 'मम मम मम मम 25) 'मम मम मम मम 26) 'मम मम मम मम 27) 'मम मम मम मम  
 28) 'मम मम मम मम 29) 'मम मम मम मम 30) 'मम मम मम मम 31) 'मम मम मम मम  
 32) 'मम मम मम मम 33) 'मम मम मम मम 34) 'मम मम मम मम 35) 'मम मम मम मम  
 36) 'मम मम मम मम 37) 'मम मम मम मम 38) 'मम मम मम मम 39) 'मम मम मम मम



- 1 'समुद्रनन्दिनी किं वा किं वा विद्याधरी वरा । किं वा सिद्धाङ्गना किं वा देव्यसौ व्यन्तरी किमु ॥ ३२७ 1  
तां चानु कारकमलशृङ्खलभृतकलकलशा दिव्यसरोजविप्लवपूजकरणपूर्णपटलिकाविहस्तहस्ता कुम्भिका  
3 च निर्गता । ते च विलोक्य कुमारश्चिन्तयामास । 'ननु दिव्ये इमे, न शायते केन हेतुनात्रागते ।' ततो 3  
यद्यत्र प्रदेशे स्यास्यासि तदेतयोर्मनसि महान् क्षोभो भविष्यति, अतो ऽस्यैव यक्षस्य पृष्ठिमाने तिष्ठामि  
क्षणमेकम् 'यद्येते किं निमित्तमागते, किमत्र कुर्वते' इति परिखानाय तयक्षपृष्ठायतिष्ठत् । ततः सा  
6 मृदङ्गी भगवत्प्रतिमां सरोजैर्चयित्वा विलोक्य जल्पितवती । 'हे कुम्भिके, यदियमन्येनापि भगवतः 6  
धीमदादिनाथस्य प्रतिमा केनाप्यर्चिता, परमिति न ज्ञायते यद्देवेन मानुषेण वा ।' कुम्भिकयोक्तम् । 'अत्र  
वने शर्वरैरभ्यर्चिता भविष्यति ।' तयोक्तम् । 'नहि नहि विलोक्य पदपद्धतिम्, यदस्यां बालुकाप्रति-  
9 विग्रितायां पद्मशङ्खादुदादिनि लक्षणानि लक्ष्यन्ते, ततो मन्ये को ऽप्युत्तमः पुमान्' इति वदन्ती 9  
सुदती पूर्वेपूजाकमलाप्युत्साहं भगवन्मूर्तिं कनककलशगन्धोदकेन संक्षाल्य विकचैरभोजैरभ्यर्च्य  
स्तुतिमात्मन् ततो यक्षं संपूज्य गीतं गातुं प्रवृत्ता । तस्या गेयं लय-ताल-तान-ध्रुति-स्वर-मूर्च्छना-  
12 ग्रामसुन्दरमयगुणमाकर्ष्य कुक्षमनाः कुमारः 'अहो गीतम्, अहो गीतम्' इति वदन्नात्मानं प्रकीर्तयत् । 12  
सा च मृगलोचना रूपगुणकलाकलापकलिताय कुमारायाम्बुत्थानं विदधे । कुमारेणापि 'साधर्मिक-  
घटसलत्वम्' इति चिन्तयता प्रथममेव साधिवन्दिता । तया साध्यसत्रपाभरोक्तम्पकम्पमानस्तनभरया  
15 सविनयं भणितम् । 'द्वेष कस्यम्, विद्याधरश्चरुवर्ती सुरो वा, कुतः समागतः, क यास्यसि' इति । अथ 15  
भणितं कुमारेण । 'मनुष्यो ऽहं कार्यायी दक्षिणापथं प्रत्ययोष्यातश्चलितः । एष मम परमार्थः ।  
पतस्मिन् [हि] महारण्ये का त्वं यक्षः क एष वै । पतस्य हेतुना केन शीघ्रं मूर्तिर्जिनेशितुः ॥ ३२८  
18 एतच्चित्रं महश्चित्ते मम संभति वर्तते । कुरुद्वनयने तावदेतदरागु निवेदय ॥' ३२९ 18  
§ ३३) 'हे कुमार, श्रूयताम् ।  
समस्तीह भुवि ख्याता पुरी स्वर्गपुरीनिभा । माकन्दी भूरिमाकन्द्या सदादीमजनस्थितिः ॥ ३३०  
21 अरिप्राधान्यो निम्बे स्यात् फलिर्वयं विभीतके । पलंकयो गुग्गुलौ च जने नैव कदाचन ॥ ३३१ 21  
तत्रास्ति यद्दत्ताभिधः सूचकण्ठः ओषधिः । स च रुष्णाङ्गः रुद्राशरीरः खरस्पर्शः प्रहृद्यद्भमनिजाढः  
सदा दारिद्र्यमुद्राविद्रुतः । तस्य सावित्री प्राणमिया । तत्कुक्षिमवान्यपत्यानि त्रयोदश । तेषु चरमः  
24 सोमनामा तनुजः । तस्मिन् जातमात्र एव संहरसराणामधमा विदिका प्रविष्टा । तदनुभावेन द्वादश- 24  
घासरीमवुष्टिरजायत ।  
यद्यप्यभ्यो न जायन्ते न फलन्ति महीरहः । निष्पद्यते न वा सस्यं सृण्या भैय प्ररोहति ॥ ३३२  
27 अतो देवावर्तं नैव नैवातिथिषु सत्क्रिया । पितरन्ति न वा दानं नाचयन्ति जना गुरुन् ॥ ३३३ 27  
पक्षिणि महाहर्मिणे यद्दृक्कुङ्कुर्वे समस्तमपि क्षममिया । मेवञ्च स यद्दुःखं सौमः कस्मिन्नुजः  
कथमपि कथयशतः क्षुधाभारोपरतसमग्रयन्धुयगः कदाचिद्राजमायं विपणिश्रेणिपतितैर्घोम्यकणैः  
30 कदाचिद्भोजमक्षणदक्षयलियिण्डेन महता कष्टेन महदुष्कालकान्तारं व्यतीयाय । तदनन्तरं ब्रह्मात्या 30  
प्रजानां भाग्ययशतः प्रमूतं तोयं निपतितं, सर्वैश्च प्रमुदितानि जनगतांसि, संप्रैष्योत्सयः प्रवृत्तः ।  
तस्मिन्निदो मुमिक्षे प्रवृत्ते सोमवटोः षोडशवर्षदेगीयस्य दष्टि इति पदे पदे जनेन हस्यमानस्य  
33 येतसीदती चिन्ता संजाता । 33  
'के ऽपि मर्त्यसदृक्षाणामुदरभरण्यो नराः । प्राकृताहुक्तावातमभरण्यो ऽपि न मादशाः ॥ ३३४  
तदृते सुदृते किंचिदेव पूर्वमेव भया । येन मे न भवत्येव दुस्वपस्या कदाचन ॥ ३३५  
36 सर्वेदापि सुदोच्छा साहो कस्यामुष्य मानसे । न करोति परं किंचिद् धेयो येन सुदी भवेद् ॥ ३३६ 36  
§ ३८) तत्सर्पयैः घर्मार्यकामपुत्रकार्यत्रयशून्यस्यासाष्टाजनस्य जीवितस्यजनमेव भेषस्तरम्,  
अथवा न युक्तमेतद्, यत आत्मनो यद्य उचितो न ।  
39 ये त्यक्ता द्वयमानाभ्यां मयेयुर्मविनो भुवि । धेयास्तेषां यने घातो ऽध्वान्यपिपयान्तरे ॥ ३३७ 39

3) a) 'दक्षिण' । अथ कदा हि वर्तयन्ति यद् अथ प्रदेशे r has blank space for अनु दिव्ये etc. to लो 4) a) वृत्तिमते  
5) r कति for ३३. 13) a) 'दक्षिण' कुम्भिकस्युत्थानं. 15) r has a gap shown by blank space for सति  
etc. to दक्षिण [३]. 16) a) 'अथमपि को कुमारः भवान् बुजः बुजः शीमर्षे वाहि । कुम्भिकस्य कान्तारमात्रम् बुजः दक्षिणतोः सावित्रीदेवी  
जतो गति महारण्ये 17) a) वा for ३३. 21) a) has a marginal gloss: 'अरिप्राधान्यो निवेदय' । न तोहोऽरिप्राधान्यमिति ।  
वर्ति-कम्पः । निमीलितम् । २४) को गुग्गुलुः । यत् सर्वं वरपि विपणिपति दक्षिणः । 25) a) निदः काः भविष्यः । न मरुतम् अप्यभी-  
क्ष्य (मन added on the margin). 26) c) सृष्टिर्देव्योतिः but suggests an emendation that 'सृष्टिर्देव्योतिः'.

१ ततो विदेशगमनमेव समीचीनम्' इति ध्यायन् सोमवट्टमांकन्दीपुरीतो निर्गत्य दक्षिणां दिशमा-  
 थ्रिय चलिताः । क्रमेणानवरतप्रयागेन कृतमिक्षावृत्तिर्विन्ध्यगिरेर्महादवीमाटियान् । तत्र तदातिमहा-  
 ३ निदाये वृषाक्षुधार्तः प्रस्रष्टमार्गः सिंहव्याघ्रदर्शनवेपमानमानसः कस्मिंश्चित्सरसि पयः पीत्वा वनफलान्य-  
 भक्षयत् । तत्र तेन परिश्रमता चन्दनैलालवङ्गलतागृहे भगवतः प्रथमतीर्थनाथस्य प्रतिमां निरीक्ष्य चिन्ति-  
 तम् । 'अहो, पुरापि माकन्दीपुर्यां मषेदसी मूर्तिर्दृष्टा' इति विमृश्य तीर्थरुतः सपर्यां विरचय्य पुरो  
 ६ वट्टार्जजल्प । 'भगवन्, तव नामगोत्रगुणकलादिकं न जाने, किंतु मन्त्या त्वदर्शनेन भवचरणार्चनेन च  
 यत्किंचिद्वचति तद्भवतु' इति प्रार्थ्य रम्योऽयं कलाभोगः, प्रधानः सरोवरोद्देशः, कमनीयं लतागृहम्,  
 फलिताः पादपाः, सौम्य एव देवः, भया च तदुत्सहदादिद्रष्टावमानकलङ्किततात्मना विदेशमपि गत्वा  
 ९ पश्येप्येणेव भाव्यम् । काऽन्या गतिरस्मादशामकृतपूर्वतपश्चरणानाम् । यतः,

दूरं गतोऽपि नो मर्यादस्यते पूर्वकर्मभिः । रोहणाद्रौ यजेद्यदा दारिद्र्यं तत्तथैव च ॥ ३३८  
 सर्वथापि नास्ति पूर्वविहितस्य नाशः । ततो वरमिहैव जले स्नानं कुर्यात्तान्येव जलकमलानि गृहीत्वा  
 १३ कम्प्यस्तुं देवताविशेषमर्थयन् सुखेन घनतपस्वीव किं न तिष्ठामि' इति ध्यात्वा तत्रैव सोमस्तस्थिवान् । १२  
 § ३१ ) यच्च कालान्तरेण कृतभूरिफलाहारस्य तस्य निश्चिक्कया भगवन्मूर्तिं हृदि चिन्तयत् ।  
 समाधिना मूर्तिर्भूय । ततो रत्नप्रभायाः प्रथमे योजनशते व्यन्तराणामष्टौ निकाया येऽत्यर्द्धयः सन्ति,  
 १५ तेषां पक्ष १ राक्षस २ भूत ३ पिशाच ४ किन्नर ५ किंपुङ्गव ६ महोरग ७ गन्धर्वाणां ८ मध्ये प्रथम-  
 निकाये महेश्वर्युतो पक्षराजो रत्नरोखराय्यः च समुत्पेदे । तत्रस्थेन तेन चिन्तितम् । 'कस्य स्मृतस्य  
 वशातः प्रभूतवैभवमाजनमभयम्' इत्युपप्लव्य प्रमुकायधिमानेन यक्षराजेन तस्मिन्नेव लतागृहे जगत्पतेः  
 १८ पुरः स्वं शरीरं निरीक्ष्य धीयुगादिजिनप्रतिमामभ्यर्च्य मोचे । 'यद्वा सर्वपुरुषार्थवहिष्कृतोऽपि सर्वत्र  
 लोके ह्यस्मान्नोऽप्येवंपिधैश्वर्यमाजनं यक्षराजः सममर्षं स्व केवलं तव प्रसाद एव । अतो युक्ता मम  
 शीर्षे जिनेश्वरस्थापना । एकं तावदयं सुरासुरनरेश्वराणामप्यभ्यर्च्यः, द्वितीयं यदुपसारकारि मे, तृतीयं  
 २१ परिलिखितसुखनिदानं च' इति परिवारपुरस्सरमुक्त्वा तेन यक्षेण तत्र यने स्वस्य मूर्तिं महर्षीं मुक्तामयीं २१  
 निर्माप तस्या मुकुटोपरि धीमदादिनाथस्य प्रतिमां विदपे । तदाप्रभृति तत्र पक्षलोकेन रत्नरोखर  
 इत्यभिधानमवययन्त्य तस्य जिनरोखर इत्याख्या पश्ये । तेनाहं चेति भणितः । 'यत्कनकप्रमे, त्वया  
 २४ प्रतिदित भगवान् दिव्यमणीवकैरन्यर्चनीयः । भया पुनरप्यस्यां चतुर्दश्यां च परिवर्हेण स्नानं सपर्याः २४  
 निमित्त भगवतः समागन्तव्यम् ।' इत्युदित्वा यक्षः स्वस्थानमगात् । ततो भद्र, यत्त्वया पृष्टं क एव  
 पक्षः, किं भानुष्य मुकुटे जिनप्रतिमा, त्वमपि कासि, सैव यक्षराजः सैव जिनप्रतिमा तस्य चाहं कर्म-  
 २७ करी । इह प्रतिदिनं मया समागतव्यमेव ।' इति भणिते भणितं कुमारेण । 'अहो, महादाश्रयं, महत्प्र- २७  
 भारो भगवान्, सकिमपनिभृतो यक्षराजः, विनीता भवती, रम्यः प्रदेष्टा, संपथा पर्याप्तं मम दृशां  
 श्रुतीनां च फलम् ।' ततस्तया भूयोऽपि जगदे । 'ओ भद्र, सफलं देवदर्शनम्, भूतः किमपि प्रार्थय,  
 ३० मया तव हृदयेऽस्ति ददामि' इति । कुमारेणोक्तम् । 'न किमपि मम आर्षनीयमस्ति ।' तथा जगदे । ३०  
 कस्यापि किमपीप्सितं स्यादतो यावत्स्य किमपि ।' कुमारेण जल्पितम् । 'भद्रे, एव भगवान्  
 जिनमकिकरो यक्षराजो भवती चेति सर्वमप्येतदवलोकितं यतः परमपि किं आर्षनीयम्' इत्युदित्वा  
 ३३ कुमारः समुत्सृज्य । ततस्तथोक्तम् । 'ओ भद्र, भवता दूरे गन्तव्यं यद्वर्च्यमाणां विषयोऽनेकप्रत्युद्ध्य- ३३  
 निदानम्' इति भणित्वा तथा स्वकरादुच्चार्य षण्दीयैर्निलयमौपवीयलयमेकमर्चयामासे । कुमारस्तदङ्गी-  
 कृत्यापात्रीं प्रति वचालः ।

३४ § ४० ) ततः क्रमेण कुमारेण प्रचण्डपथनहतकलोलमालाभ्रैर्यमाणतीरपक्षिगणा करिकराघातसमु- ३४  
 च्छलत्कलोलो कुपितमसयनमदिष्टगच्छोल्लसलच्छटासिच्यमानतीरतकनिकरा मीनपृष्ठोल्लसदनुच्छ-  
 फेनपटलालङ्कता प्रमत्तदुर्दान्तमज्जमातङ्गमण्डलीगण्डस्थलग्नसितमद्वलधिन्दुसंदोहसुरभितजला  
 ३६ नम्रेदा समुचीर्णा । तत्तीरे कुमारः परिश्रमन् तमालतरुपत्रीविराजितं ब्राह्मणकुसुमितकेशरशिखरिणं ३६  
 प्रत्यासप्तपिकसत्पुण्यजातिमकरन्दमधु [ लुब्ध ] मुग्धमधुपञ्चनिमनोहरमुदङ्घ्रं प्रविश्य रुद्राक्षमालायलयं

३) B बन्धिष्ठ सरति ५) B adds वस before शीर्षेण ६) B om. न before जगदे ७) मया तावदुसर ८) B  
 परीयेण (P प्रेयेण) मयं १०) O दारिद्र्यं १४) O "महनिष्ठा १६) B om. तेन १८) B om. यो, B यस्मिं for  
 यक्षः २४) B परिरारेण सम २६) P Pित्वाभुष्य ३१) P किनीकितं, B यदयो for सारतो, B om. विमपि ३३)  
 The passage लतीरे कुमारः etc... लतीरे एकोपय B adopted from B in which too it is written in a different style

- 1 कमण्डलुं चालोक्य 'महामुनिरत्र को ऽपि निवसति' इति चिन्तयंस्तदग्रे पांसुले भूमिप्रदेशे पदप्रतिकृतिं  
ददर्श । तां च दृष्ट्वा चिन्तितं तेन 'नूनमयं कल्याणिमहेलायाधरणप्रतिविम्बो, न पुनरन्यस्य' । ततो  
3 गच्छता तेन घटकुलपिहितगरीयःपयोधरा जरसापसीपृष्ठगामिनी त्रैलोक्यातिशायिरूपा नवयौवना  
कामिनी दृष्टा । तयोः पुरस्तर एको राजकीरव्य । तस्यानुपदीनः शुक्रसारिकानिकरव्य । एतद्विलोक्य  
कुमारेण चिन्तितम् । 'अहो, अस्या महानुपशमः, यदरण्यानिवासिनः पक्षिणो ऽपि पार्श्वमस्या नोज्झन्ति'  
6 इति चिन्तापरस्तथा तरुण्या कुमारो ऽभ्युत्तिष्ठत् । ततस्तं धीक्ष्य निर्मातुपचनजन्मतया भयेन चञ्चलदृशं  
तां पलायमानां चारुचदनां निरीक्ष्य राजकीरो बभाषे । 'स्वामिन्येणिके, किं पलायनं भवती कृतयती ।'  
तयोक्तम् । 'अयं पुनः क एतस्मिन् ममोटजे वनश्चापदः ।' तेनोक्तम् । 'एणिके, मा भयभ्रान्तं मनः कुरु,  
9 यद्ययं पथिकः पथधान्तः समागतः । ततः समागत्यामुष्य पुरुषोत्तमस्य स्वागतं पृच्छ' इति निगदिते  
नृपशुकेन सा सवीडे कम्पमानवक्षोऽहो पथिकस्य स्वागतमुक्त्वती । तथा 'कुतस्तथागमः, कुत्र वा प्रच-  
लितः, किं कार्यम्' इति शिक्षितं प्रोचे । स ग्राह । 'अयोध्यातः समागतो ऽसि, कार्यायां दक्षिणां दिशः  
12 माधितः ।' शुक्रः प्रोवाच । 'स्वागतं महानुभावस्य, क्षणमेकमत्र पञ्चवक्त्रस्तरे समुपविश' इति निराम्य  
कुमारः समुपाविशत् । एणिका विविधतरुपकसुखातुसुरभीणि फलानि कुमारस्य पुरो मुफत्या निपसाद् ।  
कुमारो ऽप्यचिन्तयदिति । 'न ह्यायते काप्येवा केनापि कारणेन वैराग्येण वा कुत्र वागतेह तपस्यति,  
15 तत्पुत्रजमि' इति ध्यात्वा ग्राह । 'अद्रे, कथय का त्वं, कथं वात्र वने स्थिता, किं वैराग्यकारणं तपसे'  
इति भणित्वा तेन सा न्यगमुखी तस्यौ । कुमारस्तु तस्याः प्रतिपचनमुपेक्षमाणः क्षणं विलक्षाद्यः सम-  
भूविति । तदुद्वा राजकीरेण जल्पितम् । 'ओ भो महानुभाव, मनोगेपा लज्जते । भवतः प्रार्थना मा वृथा  
18 भवतु' इत्यहं कथयिष्ये ।

- § ४१) 'अथैव नमैवाया नया दक्षिणकूले देवाटयी नाम महाटयी । तदन्तर्मेहान् पनलः सच्छायो  
घटपादपः । तस्मिन् सदैव कीरकुलं निवसति । तत्र चैको मणिमयावयः सर्वशुक्रवृन्दराजो राजकीरो  
21 ऽस्ति । तस्य राजकीरिकासंभवः क्रमेण स्फुरदिग्दर्शनीलमणिस्निग्धपञ्चवलीपिराजमानो मनोहरकान्तिः  
शुक्रः समजायत । स चान्यदा भीष्मप्रीप्सुस्फुरकिरणकिरणधोरणीतापिततनुस्तृपागुप्यद्वलतालुकस्तमाल-  
तद्वले क्षणमेकमुपाविशत् । तत्रस्थस्य तस्य व्याघ एकः समागतम् । स च राजकीरसुतं तं भयेन पलाय-  
24 मानं बलात्कारेण गृहीत्वा पल्लीपतेः प्राधुते ऽर्पयामास । तेन राजकीर इति पक्षरे न्यक्षेपि । तत्र स्थित-  
स्तेन स वृद्धिमान्नीतः, महारुण्ड, सोऽहं शुक्रः । अन्यदा श्रियः कण्ठे श्रीवृगुकण्ठे भृगुभूपतेः पल्ली  
पतिनाहनपदीकृतः । तेन नरेन्द्रेण संतुष्टचेतसा मदनमञ्जयै सुतायै श्रीदार्थमर्पितो ऽसि । तथावपदि-  
27 नैरप्यहं स्वावरजङ्गमविपचिक्लिसागमताम्रचूडतुरङ्गपुदगलीलक्ष्म्यभृतिसमस्तशास्त्रपारदभ्या कृतः  
ज्ञानप्रणीतयचननिश्चितमतिथ्य । तत्रान्येष्टुरतिद्वारणे निभृषे कस्यचिन्मुरैरनित्यतादिभावनामाजिनः  
केवलज्ञानमुल्लास । तदा तत्रत्यलोकेन केवलमहिमायै देवानां गतागतं धीक्ष्य भृगुभूपस्य पुरो न्यपेदि ।  
30 'देव, पसव पिता धातिकर्मचतुष्टयस्यै केवलशाली भूषय' इत्ययमय भृगुभूपः स परिच्छद्ः केवलिनं  
जनकाय नमस्कृष्टार्थमायातः । मदनमञ्जयाहमपि तजानीतः ।

§ ४२) अत्रान्तरे नीलपीतवाससौ विस्फूर्जन्मणिकनकमासुरालङ्कारसौ द्वौ विद्यापतौ केवलिनं

on a posted slip of paper, possibly a correction on the basis of some older codex. The corresponding passage in P runs thus: ततोऽपि पुनः परितन्मन् उमालास्तुतवनिषनोदयुतन प्रविश स्त्रासगलायनं कमण्डुं चालोक्य तमी-  
वामिदं प्रागस्तुमिनिकेतारिगिरिं मलासप्रविशतवपुष्यवनिमहदस्तुतुपुष्यवनिमितं केन । नूनमयं कल्याणिमहेलायाधरणप्रति-  
विम्बो न पुनरन्यस्य । महामुनिरत्र कोपि निवसतीति चिन्तयतीति पांसुभूमिप्रदेशे प्रतिकृतिं ददर्श तां च दृष्ट्वा नृ पक्षिणगरीयः पयोधरा  
This obviously represents a distorted version of the text adopted above. o reads thus: ततोऽपि पुनः पुनरपि  
[वहलक्षितपारवर्तनिकसंज्ञं पांसुभूमिप्रदेशे पदं नमस्तुतु दृष्ट्वा 'कोपि मदनमन्मो भविष्यति' इति मदनमन्तरिगिरिगिरिं वाचय-  
विद्वत्पुनरुपेक्षयति]

पुनरस' इति । ततस्तदनु यावदेव यावदेव । कञ्चनेनोपरीपक्षितगरीयःपयोधरा । As portion of this is put in square brackets, the ms.-basis is not clear

- 3) न नवयौवनामिनी 6) न कुमारोप्यक्षिन्नं ददर्श (दर्शो added on the margin) ततस्तं 11) P om हि कार्यम्  
etc. to दिश्यामिन् 13) o adds [असौहृद] before पुरो, P om, मुफत्या, o has a marginal gloss. देखि for मुफत्या  
16) n 'वचनमपेक्षमाणः' 25) n श्रीवृगुकण्ठे 28) o adds (महिरे) before देवानां 30) n प्रतिपचनमुपेक्षयति

- 1 प्रणिपत्य प्रोचतुः 'भगवन्, निवेद्य सा का ।' इत्याकर्ण्य शृगमूयेन जनैश्च विप्रतम् । 'भो विद्याधरो, सा पुनः का ।' ततस्ताभ्यामुक्तम् । 'कदाचिद्वैताद्वयपर्वतात् सम्मत्तरीलशिखरोपरि तीर्थकृतः प्रणिपत्य 1  
3 श्रीशत्रुजयपर्वतमहातीर्थं प्रति गच्छद्भ्रामावाभ्यां विन्ध्यगिरिविनिर्गतनर्मदादक्षिणे तटे मृगयूयमानानु-  
गामिनीमेकां कामिनीमालोक्य चिन्तितम् । 'अहो, महदाश्चर्यं मृगयूयेन सह कामिनी भ्रमति ।' तत्र  
कौतुकेनायामवतीर्णौ, आवाभ्यामाभाषिता च सा । 'हे वालिके, मीमे ऽरण्ये निर्मानुषे कथमेकाकिनी  
6 भवती, कुतो या समागता ।' सा किञ्चिज्जल्पति, प्रत्युताधिकतरमपससार । तत आवयोः पश्यतोरेव  
तन्मृगयूयं सा चाटलोचना च दर्शनदर्शनत्वमियाय । आवाभ्यां तदाश्चर्यमालोक्य को ऽप्यतिशयशाली  
मुनिः प्रष्टव्यः' इति ध्यायद्भ्रामां भवानेयान् दृष्टः । ततः पृष्टम् । 'मुनीश्वर, का पुनः सा ।' ततः स स्वयं  
9 केवलज्ञानशाली जल्पितुमारब्धे ।  
'अस्त्यवन्तीपुरी रम्या सदा नाकविराजिता । पुरी गरीयसी लहम्या सदाना कविराजिता ॥ ३३९  
धूम्र भूपतिस्तत्र प्रजापालनलालसः । श्रीमान् परस्ताभिषः कान्त्या प्रजापालनलोपमः ॥ ३४०  
12 यस्य प्रतापयशतो ऽरिरेभ्यराणां हन्तीन्द्रगण्डविगलम्भद्वारिशोषः ।  
कामं तदीयचिन्तानयनाभ्युपरोधः समं समभवच्च तद्वज्र चित्रम् ॥ ३४१  
अभूतनृपयत्स्यान्नसंविचिष्यैमवः । पुरंदरसमस्यामा नासा श्रीवर्धनाभिषः ॥ ३४२  
15 तथा श्रीमतीति तत्पुता च । तां विजयपुरस्वामिनो विजयनराधिपस्य तनुजः सिंहः पर्यणेपीत् ।  
स च यौवनप्राप्तः 'स्वयंदैवानयाचनीनो ऽसद्यध्वी' इति परिचाय रात्रा निर्धेयपीचके । ततः सिंहः  
स्यां प्रियां गृहीत्वैकस्मिन् पर्यन्तग्रामे ऽतिष्ठत् ।  
18 § ४३) इतश्च कालान्तरेण स श्रीवर्धनराजपुत्रो धर्मरुचिमुनेःपत्तिके ऽन्तेवासी भूत्वा कियतापि  
कालेनाधिगतश्रुतः स्त्रीहृत्कैकविविहारप्रतिमस्तश्च विहारमरुतोपत्र स भाजुको भगिनी च । अन्यथा स  
भगवान् मासस्रपणपारणायां क्षामतनुतनुतपोनिष्ठितस्या एव स्वायुर्धेमनि मिश्राय प्रविशेत् । तया  
21 दूरत एव स्नातस्त्रमुपलब्धं चिन्तितम् । 'ययं केनापि पापण्डितः विप्रतार्यं प्रयाजितः । ततस्तया ज्ञेहभर-  
निर्भरदृष्टया चिरन्नाददर्शनोत्कण्ठया मुनिराल्लिङ्गे । ततस्तत्पतिना तदायं बाह्यागतं तबोधित-  
मालोक्य कोपपरशमनसा मुनिर्निहतः । तया तत्पत्न्या 'स्नाता मम हतो ऽनेन पापिना' इति ध्यात्वा  
24 पतिरपि काष्ठखण्डेन विनाशितः । तेन त्रियमाणेन तेनैव काष्ठखण्डेन प्रियापि भिन्नशीर्षं व्यधादि ।  
स च सिंहः स्वभाषत एव क्रोधनो महामुनिघातसंज्ञातापसंघातेन रत्नप्रभायां रौरवे नरकावासे  
सागरोपमस्थितिर्नरचिरुः समुत्पेदे । सापि तस्य मुनेः स्वसा भ्रातृजेहमूर्च्छिता तत्क्षणोत्पन्नजोधा  
27 निहतपतिजातप्रभूतपाया तत्रैव नरकप्रस्ते समजनिष्ट । स पुनर्यतिर्निर्वपे हपाणप्रहारव्यधितो ऽपि  
समाधिना विपय सद्यः सागरोपमस्थितिः सौधमं निदशः समभवत् । तद्व्युत्पन्नं शृगुकच्छे नृपति  
जातः सो ऽहं दृष्टश्च भवद्भ्रामुत्पन्नकेवलः । स च सिंहो नरकादुद्धृत्य नन्दिपुरे पुरे प्राह्वणत्वमुपलभ्य  
30 वैराग्यदैकदृष्टीभूयाध्रमातुरुषं तपः प्रपास्यामुपः क्षये ज्योतिष्क्रेषु दैवत्व प्राप । तेन च को ऽपि  
केवली पृष्टः स्वपूर्वभवम् । तेन च तस्य ज्योतिष्कदेवस्य ग्रामव उक्तः । तं श्रुत्वा समुत्पन्नातुच्छमत्सर-  
ग्रस्तमतिरिति ध्येचिन्त्यपदिति । 'अहं तथा निजप्रियतमया मारितः । सा च दुपचाया पुनः' इति  
33 चिन्त्यता तेन सा ततो नरकादुद्धृत्य पद्मपुरे पद्मस्य भूपतेः कन्यका जातमाया दृष्टा । तदालोक्ततस्त  
दात्वपरिष्कुरदमर्पकम्पमानाधरेण तेन तवागत्य विन्ध्यगिरिवनान्तराले सा वालिका जातमाना  
समुद्दिष्टा । सा च कर्मवदन्तः कोमलकिसलयव्याप्तप्रदेशे पतिता पवनेनाभ्यासिता च । तदानीं च  
36 मयितव्यतया तत्रैव गर्भमखेदनातां वनमृगी समागता प्रसूता च । प्रसववेदनाविषमे तया मृग्या  
निरूपितं चिन्तितं च । 'किं ममायुना युगलकमभवत् । तत आर्जवतया स्वापत्यमिति तस्या मुखे स्तन्यं  
क्षयती तामवधेपत् ।' ततश्च सा वाला मृगयूयेन रमणा निर्मानुषे ऽरण्ये क्रमेण यौवनमासताद् ।  
39 तत्र च तस्यास्तिष्ठत्या वननिजुञ्जानि शृङ्गाणि, पक्षिणो बाधवा, चानरशिखरो मित्राणि, शशानं  
घनफलानि, सलिलं निर्द्वज्जलं, शयनं विशालशिलातलानि, विनयः सायद्रकुलस्य पृष्टिशीर्षं कण्डूयन-  
मिति । ततः सा मृगयूयसंगता मानुषं निरीक्ष्य मृगीव श्रोतुकुलोचना पलायते । पद्मवत्यां पृष्टं यथा

3) P has blank space between विन्ध्यगिरि and नर्मदा 5) = B om. बाह्याभ्यामाभाषिता च सा 10) = नाक विरिदि P has a marginal gloss thus: सह दानेन वरति सना । तथा कसिभि बधिरे गविया । पुन विविदिश । तथा तसंरा स्मरन् रोनिता । ऽनया सद्यनवविपिना । दुपमिपिना किन्तु सरादुस्तित्र श्रवये 17) = B गृहीता कसिन् 24) = adds सा before प्रियापि, P om निज 25) = नरकावासे 36) = गर्भमखे 40) = निर्धेय साह

- 1 'का पुनरेया वने परिभ्रमति' सेयं मम पूर्वभवीयस्वसुखीवः । यदेतया कदाचिन्मातुषो ऽपि न वीक्षित 1  
इति युवां दृष्ट्वा पलायिता ।' ताभ्यां विद्याधराभ्यां विवृतम् । 'किं सा भव्या, किमभव्या' इति ।  
3 भगवतादिष्टम् । 'भव्या' । ताभ्यामुक्तम् । 'कथं तस्याः सम्यक्त्वप्राप्तिः' । भगवतोक्तम् । 'असिन्नेध 3  
भवे ऽस्याः सम्यक्त्वलाभः' । ताभ्यामुक्तम् । 'कस्तस्या धर्माचार्यो भावी' । भगवता भणितं मातुर्दिश्य ।  
'एष राजकीरः' । ततो ऽहं भगवद्भणितेन मदनमखर्याः 'पितामहवाक्यमलङ्घनीयम्' इति चिन्तयन्त्या  
6 तस्याः प्रबोधयते विसर्जितो ऽध्वरतलमुत्पत्यात्र कान्तः समागतः । मया च परिभ्रमता सेयं बालिका 6  
दृष्टा । ततः कियद्विरपि दिनेर्बध्वाभ्यस्ते कार्याकार्यं तथा जिनप्रणीते धर्मं समग्रे ऽपि मनुष्यव्यवहारे  
च विचक्षणता कृता । कथितव्यास्यै केवलप्रणीतः पूर्वभवः । यथा 'भवती पदमूपस्य दुहिता वैरिणाञ्च  
9 समानीता ॥ वने जाता, तदरण्यं परित्यज्य मया समं वसन्ती भुवं समागच्छ । तत्र भोगान् भुङ्क्ष्व 9  
परलोककृत्यमाचरेः ।' एतया भणितम् । 'यदिदं वनं ममावनमिति । येन दुर्लभ्यो लोकाचारः । विपमा-  
श्चपलाः पञ्चापि विपयताक्ष्याः । यहयः खलाः । अतो ऽत्रैव मन्मथसि समाधिर्न पुनरन्यत्र लोकाचारे ।'  
12 तदनन्तरं सा तत्रैव घने पतितप्रासुककुसुमकन्दफलमूलपत्राशना दुष्करं चिरं तपश्चरन्ती स्थितवती । 12  
ततो यस्याय पृष्टम् 'का त्वं, कुत आगता, किं वनवासे वैराग्यहेतुः' इत्यादिकमियं पृष्टा तत्तत्र भोः  
कुमार, मपोदितम् ।' ततः कुमारेण सधिनयसुरधाप्य 'राजकीर, त्वां साधर्मिकममिषादये' इत्युक्तम् ।  
16 एणिकया जल्पितम् । 'कलितं ममाय वनवासेन, दृष्टो यद्भवान् सम्यक्त्वधारकः भावकः' इति । 16  
अतिकान्तो मध्याह्नसमयः, तत्परितमुत्तिष्ठ यथा ज्ञानार्थं गच्छावः । ततः सा तस्याधमस्य प्रत्यासक्त-  
जलाशयोद्धतगलितजलैः कृताह्नप्रक्षालना प्रावृत्तधौतकोमलधवलवलकला कलिसिद्धिरिकिन्दराभोगे  
18 पूर्वं जलेन संक्षाल्य भगवतः प्रथमतीर्थपतेः प्रतिमां जलस्यलजकुसुमैरभ्यर्च्य च प्रार्थितं चकार । कुमारेण 18  
च स्नात्वा कृतपूजाविधानेन स्तुतिः कर्तुं समारमे ।

'गुणैरेमेय नामेव भवच्छेदविधायक । अतो भव भवभ्रान्तिपीतिसंहृतये मम ॥ ३४३

- 1 श्रीवृत्वाङ्ग जगन्नाथ देवदेव मनोभवः । मम प्रदत्तो संहर्ता तस्य त्वं तत्त्ववृत्तिता ॥ ३४४ 21  
§ ४४) अथो कुमार एणिकया श्रुतेन च साकं तत्रैवोदजे समागतस्य सुखादुत्तरमित्युपक्रान्ति  
कलान्यवसत् । तत्रस्थस्य कुमारस्य विविधशास्त्रकलाकलापदेशभाषाव्यापिकाख्यानकभाषणप्रभेदि-  
21 तैलिकापाजकीरस्य एकदा इयामलकायच्छायं शिक्षिपिच्छयितिमित्तकर्णवत्सेलं नानाविधतदराजीप्रसूतः 21  
पूर्णधम्मिल्लं शयमिधुमेकं समाजगाम । तद्याग्रतो भूत्वा राजपुत्रस्य बालिकाया राजकीरस्य च प्रणामे  
निर्माणं दूरशिलतले ऽधुयास । एणिकया तस्य निरपायकापकिंवन्ती पृष्टा । तेन च प्रणतोत्तनाहृतयैव  
27 सर्वमपि प्रत्युक्तं न पुनर्वचनेन । शयरेण च मुक्तं धनुर्धरण्याम् । कुमारेण तद्वपशोमाविकृष्टशयराचारः 27  
कौतुकाक्षितचेतसा चिन्तितम् । 'अहो, धिग् क्वं न कार्यं लक्षणे, भ्रममाणानि शास्त्राणि, अस्तराः  
सर्वे गुणाः, अकारणं वेपाचारी, सर्वमपि प्रतीपम् । अन्यथा कथमेतदूर्ध्वं लक्षणव्यञ्जनपिभूषितम् । कुत्र  
30 वा इदम् । प्राकृतपुरुषसंवादि शयरेपत्यम्' इति चिन्तयता कुमारेण भणितम् । 'एणिके, किं पुनरे 30  
त्वं ।' तयोक्तम् । 'कुमार, सर्वदेवान् वने परिभ्रमदिदं पश्यामि, परमार्थवृत्त्या न जाने ।' कुमारेण  
भणितम् । 'एणिके, इदं न शयरेगुलम्, किंतु कृतशयरेपमेतन्मिथुनं न सामान्यम् ।' एणिकया  
33 भणितम् । 'कथं लक्ष्यते' । कुमारेण जल्पितम् । 'सामुद्रिकलक्षणे' । तयोक्तम् 'किं सामुद्रिकशस्त्रं 33  
कुमारस्य परिचितम् । एतत्प्रातःशयरेपं युगलं तावत्तिष्ठतु, प्रथमं पुरुषलक्षणं निवेदय ।' कुमारेण  
जल्पितम् । 'किं विस्तरतः कथयामि, किं वा संक्षेपतः ।' तया भणितम् । 'कापि विस्तरतः कापि  
36 संक्षेपतः ।' कुमारेणोक्तम् । 'विस्तरतो लक्षप्रमाणं संक्षेपतः परिक्षीयमाणं यावत्तद्वर्षं शतं खडोकानां 36  
च ।' ततस्त्यं पूर्वं किंचिद्विस्तरतः शृणु । यथा ।

'पमयज्जराशूलव्रतान्मृत्स्यादयस्तले । पाणिपादेषु दृश्यन्ते यस्यास्तौ धीपतिः पुमान् ॥ ३४५

- 39 उग्रताः प्रुलास्तात्राः खिन्धा दपणसंनिभाः । नरा भवन्ति धन्यतां धनहेतुमुत्तमदाः ॥ ३४६ 39  
सितैः श्रमणता मेया रूप्यपुष्पितैः पुनः । जायते किल कुशीलो नखेलोऽत्र मानवः ॥ ३४७  
शुभाः समाः शिखरिणो दन्ताः खिन्धा घन्ताः शुभाः । विपरीताः पुनर्धिया नराणां दुःखहेतवः ॥ ३४८

2) f om. विद्याधराभ्यां 8) n trans. v after कृता (written on the margin) 9) n मुखा for मुख  
10) n 'इलमाचर, मिरा [मिरा] जगन्नाथः पश्चात् मिरा (इन्द्रिय) भाष्योः 20) f मयः n मयः for मय 21) f मनोभवा  
n मनोभवा 21) f n om. एदरा, f n इराकन्पायद. 25) n n विपुनरुपेयमानाम 27) n पनुर्धरेषां, n  
नरतेरिक्तोद्धा. 30) n om. किं पुनरेत् etc. .... यजिन् एणिके. 31) f कुमारेणोत्तरं for कुमारे भणितम् 39) f n  
पनेतुः 40) n रूप्यं n रूप्यं for रूप्य on which n has a marginal gloss thus. अपरितरातुपरमहितैः, c has  
a marginal note: रूप्यपुष्पस्य मुखापतयकतारम दीनवर्त्तनं मयम् &

- 1 द्वात्रिंशद्दशानो राजा भोगी स्यादेकहीनतः । त्रिंशता मध्यमो धेयस्ततो ऽधस्तात् सुन्दरः ॥ ३४९ 1  
स्तोकदन्ता मतिदन्ता ये नरा गर्भदन्तजाः । मूषकैः समदन्ताश्च ते च पापाः प्रकीर्तिताः ॥ ३५०  
3 अङ्गुष्ठयवैराढ्याः सुतपन्तो ऽङ्गुष्ठमूलजैश्च यवैः । ऊर्ध्वाङ्गारा रेखा णितले भवति धनहेतुः ॥ ३५१ 3  
धामावतो भवेद्यस्य धामायां दिशि मस्तके । निर्लक्षणः क्षुधाक्षामो मिश्रामटति गक्षिकाम् ॥ ३५२  
दक्षिणो दक्षिणे भागे यस्यावर्तस्तु मस्तके । तस्य नित्यं प्रजायेत कमला करवर्तिनी ॥ ३५३  
6 यदि स्यादक्षिणे धामो दक्षिणो धामपार्श्वके । पश्चात्काले भवेत्तस्य भोगो नास्त्यत्र संशयः ॥ ३५४ 6  
संक्षेपतस्तु श्लोकेनैकेनाकर्णितयम् ।

गतेधेन्यतरो धर्मा धर्माद्वन्यतरः स्वरा । स्वराद्वन्यतरं सत्यं सर्वं सत्त्वे प्रतिष्ठितम् ॥ ३५५

- 0 § ४५) इति श्रुत्वा तया भणितम् । रम्भमेतत्, परं किं त्वयामुष्य शयस्य सुलक्षणं शातम् ? 9  
तेनोक्तम् । 'एणिके, यानि मयोक्तानि तानि सर्वाण्यप्यस्य पुत्रस्य तनीं पुमानि लक्षणानि दृश्यन्ते ।  
तज्जने को ऽप्येव महासत्तरः केनापि हेतुनायं कृतशायरेणः प्रच्छादितस्यामायिकरूपो दिग्ध्यगिरि-  
12 धनान्तः स्थितः ।' एतदारुण्यं शयरेण चिन्तितम् । 'अहो, पुत्रयलक्षणपरिधानदक्षिणः पुमानयम् । 12  
तापश्च युक्तमथ स्वातुं क्लिप्तपसरणमेव धेष्टम्, यावदसानेयं न जानाति' [ इति ] । ततो ऽभ्युत्थाय  
शयराः शयरी च स्वस्थानं जम्भतुः । एणिकया भणितम् । 'कुमार, तव महती दक्षता यद्वै प्रतशय-  
15 यो ऽभ्युपलक्षितः ।' तेनोक्तम् । 'प्रथममेव परिहातः । पुनर्विशेषतो धातुमिच्छामि स्फुटं प्रकटय ।' 15  
भणितमेणिकया । 'कुमार, विद्याधरायैतो ।' तेनोक्तम् 'तर्हि कथमेतद्वेषधारीणौ ।' तपोक्तम् । 'एतयोर्विद्या-  
धरयोर्मयानपि परिहाता । भगवतः प्रथमतीर्थनाथस्य सेवाहेयाकिनोर्नमि विनश्योर्धरणेन्द्रेण पद्मयो विद्या  
18 दत्ताः । कियत्यो विद्याः कयापि रीत्या साध्यन्ते । सर्वोसामपि पृथक् पृथक् साधनोपायः । 18

काश्चित्पानीयमप्ये ऽम्ः काश्चित् पर्वतमस्तके ।

काश्चित् ह्मन्तानमेदिन्यां विद्याः साध्या जितेन्द्रियैः ॥ ३५६

- 21 ततः कुमार, एताद्यनेन वन्देन धेयेन शायरीं विद्यां साधयन्तो तिष्ठतः । तयैव विद्याधरः सपत्नीको 21  
चान्तः स्वेच्छया परिभ्रमन्ति ।' कुमारैणोक्तम् । 'कथं त्वं पुनर्जानसि, ययैव विद्याधरा ।' तया  
भणितम् । 'न जानामि' [ किंतु ] मयैकदा कीमुखतः श्रुतमेतत् । एणस्मिन् दिने स्वीकृतवुरितौपधवीय-  
24 धाई भगवतो नाभिमपस्य पूजार्थं फलपत्रकुतुमानां प्रहणाय धनान्तरं न गता, कीरा पुनर्गतः । स च 24  
मध्याह्नसमये ध्यतिक्रान्ते समपातः सन् मया गृष्टः 'अथ कथमेतावतीं वेदामतिक्न्य मद्यान् समा-  
यातः' । तेन निगदितम् । 'अथ त्वं धञ्जितासि, बहोचनानामाश्वर्षभृतं न किमपि दृष्टिपथमयतीणं तै,  
27 यतो द्रष्टव्यफलानि हि लोचनानि ।' ततो मयोक्तम् । 'रात्रकीर, त्वं कथय किं तदाश्वर्षम् ।' 27  
[ § ४६ ] ततस्तेन ममाग्रे निगदितम् । 'यथागाहं धनान्तर्गतः । तत्र च सहसा शङ्खद्वयमेतौदृङ्ग-  
भवो महाभिनन्दः श्रुतः । ततो मया सहर्षोद्भान्तचेतसा कर्णः प्रदत्तः । कतरस्यां दिशि ध्वनिविशेषः ।  
30 ततस्तत्रनुसारेण यावद्रच्छामि तावद्भगवतो नाभिसूनोः प्रतिमायाः पुरो दिव्यं नरनारीजनं प्रणामः 30  
मद्धानं, तथाहार्यं वाचिकमाहिकं सान्त्विकं चेति चतुर्विधमभिनयं वितन्त्यन्तं विलोक्य मया चिन्ति-  
तम् । 'एते न तावदेया अवश्यम्, यतो मयैकदा भगवतः केवलिनः कैवल्यमहिमायै समेतानां देवानां  
33 चरणा भूमितले न लगन्ति, लोचनान्यनिमिषाणि चैतद्गृह्णामीत् । एतेषां पुनश्चरणा महीगृष्टे लम्बा 33  
लक्ष्यन्ते, सनिमिषाणि नयनानि च । तेन जाने नैते त्रिदशाः, अतिसम्प्राक्तया न मातुषा अपि, किंतु  
गगनाङ्गणचारिणो विद्याधरा इमे ।' तावत्पृच्छामि किमेतैः प्रारब्धम्' इति चिन्तयंश्चतुपादपाधः क्षणं  
36 निरणः । अग्रान्तरे यथास्थानमासीना विद्याधरस्य विद्याधर्षश्च । ततस्तेषामन्तःस्थितैर्नैकेन विद्याधर- 36  
तरणेनानेकरत्ननिर्मितो विमलदिव्यजलपूर्णकलशो जगृहे, तादृश एव द्वितीयो विद्याधरीणां मध्ये  
ऽत्यन्तरूपरोमया विद्याधर्षकया च । ताभ्यां प्रसुदितचिन्ताभ्यां भगवतः श्रीपुगादिभर्तुः स्मार्त्तं विद्याय  
39 सुमनोमिः पञ्चवर्णजलस्थलमयैरर्वा रचयार्चके । ततस्तौ स्तुत्या भगवन्तं धरणेन्द्रेण नामभूषेता- 39  
राधनाविधौ कायोःसर्गमेकं द्वितीयं तदग्रमहिष्यास्तुतीयं शायरविषया विरचय्य शरीरादिभूषणान्युत्तार्य

4) B रुद्रिवां 6) F रुद्राङ्गिणो वागमर्षके, B originally साङ्गिणे वागो रुद्रिणो वागमर्षके, but it is improved thus (with some marginal addition) साङ्गिणे वा गमर्षके वा वागमर्षके । 8) B antler त्वं & तत्त्वे 19) F अर for अर्; F om. काश्चित् पर्वतमस्तके 21) B B om. वन्देन 23) F B om. [क्षितु], F B तैपथा यनवतो 24) B add: तथा तद्वारे कृतपद, B om न गता, B om स च 26) F B om. ते 31) B केवलमहिमायै 33) F om. इमे 36) B 'नवप for 'नरा 40) B शान्तनिवाच.



- १ च शवरवेपमङ्गीचक्रतुः । तयोर्महाधिराजेन शवरेण महाशायरी विद्या न्यवेदि । ताभ्यां मौनव्रतं प्रतिपद्य १  
 सद्यः श्रीभगवादाभिभवो गुरुवर्गः साधार्मिकलोकश्च ध्वन्द्वे । विद्याधराणां मध्ये कृताञ्जलिर्नैवेन विद्या-  
 ३ धरेणोक्तम् । 'मो लोकपाला विद्याधराश्च भूयताम् । पूर्वं शवरशीलो विद्याधरशेखरः सर्वसिद्धशायर- ३  
 विद्यानोशः सप्रभावधिरं राज्यं परिपालय समुत्पन्नवैराग्यरहितः प्रतिपन्नश्रीजिनधर्मः सर्वसंगं परि-  
 त्यज्यात्रैव तिरिकुहरे स्थितः । तस्य पुत्रेण शवरसेनापतिना पितृभक्त्यात्रैव स्फाटिकमयी भगवत्प्रतिमा ६  
 निवेशिता, तदाप्रभृत्येतद्विद्यासिद्धक्षेत्रम् । ततो ऽमुष्य प्राप्तशवरवेपस्य भगवन्नाभिभवप्रभावतो धरणे- ६  
 न्द्रस्याभिधानेन चैवा निष्पत्युद्गं सिद्धिमेतु । ततः सर्वे ऽपि विद्याधरा 'अस्य शीघ्रं विद्या सिध्यतु' इति ६  
 प्रोच्य तमालदलदयामलं गगनतलमुत्प्रेतुः । ततस्ती द्वावप्यङ्गीकृतशवरवेपौ तत्रैव तिष्ठतः । ततः कुमार ६  
 ९ एतेन कीरकथनेन जाने कृतशवरवेपौ विद्याधरापितौ ।' इत्याकर्ण्य कुमारेणोक्तम् । 'एणिके, तन्ममैकं ९  
 ध्वजः कर्णकटुकं भूयताम् ' तयोक्तम् । 'ममादेशं देहि ।' कुमारेण जल्पितम् । 'अत्रागतस्य मम कालदोषः ९  
 समजनि, स्वस्ति भवतु भवत्यै, मया पुनरवश्यं दक्षिणापये गन्तव्यम् ।' एणिकया भणितम् । 'कुमार, ९  
 १३ तस्यमेतद्यत्कदापि प्राधूर्ण्यैर्मां न वसन्ति । पुनर्निबृत्तान्निवेदनप्रसादेन मम मनःप्रमोदो विधीय- १३  
 ताम् । ततः कुमारेण मूलादारभ्य पनप्रदेशं यावद्वरितं निजं निगदितम् । एणिकयोक्तम् । 'कुमार, १३  
 स्यद्विद्योनेन ज्ञातजनन्यो विविधापाधामाजनं भविष्यतः, अतो यदि भवते रोचते तदा त्वं कायकौशल-  
 १६ कथनार्थं कीरं प्रययासि ।' 'एतद्भवतु' इति प्रोच्य समुत्थाय कुमारश्चंचाल । ततस्तत्संगतिविरहजात- १६  
 मन्धुमरसंभूतयाप्यजलचप्रतिफलनयनालोकप्रचारा एणिका कीरेण समं कियतीं भुवमनुगम्य कुमार- १६  
 मापृच्छय व्यावर्तत । कुमारी ऽपि क्रमेण कामन् विन्याटवीं सहागिरिं निकषा कस्यचित्सरसस्तीरे १६  
 १८ सार्यमेरुमायासितं तसौक्ष्यं पुरुषमेकं पश्यच्छ । 'मद, निवेद्य कृतः सार्यः समागतः, कुत्र वा गमी ।' १८  
 तेनोक्तम् । 'विन्यपुरदायातः, काञ्चीपुरीं गमिष्यति ।' कुमारेण भणितम् । 'विजयापुरी कियदूरे, इति १८  
 जानासि त्वम् ।' तेनोक्तम् । 'देव, दूरे विजयापुरी परं दक्षिणमकराकरोतीरस्था मयसीति ध्रूयते ।' १८  
 २१ कुमारेण विवक्षितम् । 'सायैतैरेन समं मम गमनं कर्तनीयम् ।' ततः कुमारः सार्यपतिं पृथग्यदत्ता- २१  
 भिन्नपुण्यम् वभावे । 'हे सार्यपते, त्वया सह समेष्यामि ।' तेनोक्तम् । 'भवतिषि महाननुग्रहः कृतः ।' २१  
 ततः सार्यपतिना प्रयाणकं चक्रे ।

- ॥ § ४७) अत्रान्तरे सहस्रकरः पश्चिमाचलचूलामालम्ब्य । सर्वथ तमःप्रसरः प्रससार । ततः २४  
 फलसिद्धिप्रदेशे स सार्यं आवासं रचयाचक्रे । ततो भवितव्यतया संनक्षेभिः समारुहनिष्कृष्टरुपाणोर-  
 रोपितच्छापदण्डैः 'गृहाण गृहाण' इति पदभिः सार्यः सकलो ऽपि लुब्धितः । तदसमञ्जसमालोप्य लोकः २४  
 २७ पलायनं चकार । इत्थं सार्यपतिदुहिता धनवती प्रनष्टे परिजने व्यापादिते पादातिक्रान्ते पलायिते २७  
 सार्यपतौ किरातैर्वृक्षमाणा भयभ्रान्तलोचना निभ्रासधोरणीं मुञ्चमाना वैषमानपीनपयोधराशरणा  
 'शरणं शरणम्' इति प्रार्थयमाना कुमारकुवलयचन्द्रमुपसर्षय ।

- ३० ततस्तयोश्च 'शौच्येण दृढयसे सिंहसंनिभः । रक्ष मित्रजनव्रतामस्ताशङ्क त्वमय माम् ॥' ३५७ ३०  
 तेनोदितं 'मयन्नातलोचने चाम्लोचने । मा तनु स्वतनुत्यागादपि भ्रातासि ते ऽधुना ॥' ३५८  
 इति प्रोच्य,

- ३३ कुतो ऽपि मिह्लादाच्छिव शशरं स शरासनम् । शरैर्वैर्जितुमारेमे धारतमिरिध पारिदः ॥ ३५९ ३३  
 जर्जरं तत्पहासीधैर्यलं नष्टं दिशोदिशि । धीक्ष्य पल्लीपतिर्योद्धुमुद्धतः समुपस्थितः ॥ ३६०  
 निरातशरघोरण्या तदा ताभ्यां परस्परम् । अकालवृष्टिर्विहिता कालरात्रिरिवापरा ॥ ३६१

- ॥ § ४८) ततः कुमारेण रोषारम्भेक्षणेन स्तम्भनमन्त्रः प्रयुक्तः । मिह्लेशेनापि कुमारे स एव मन्त्रः ३६  
 प्रयुक्तः, परं तेन कुमारस्य न किमपि जातम् । ततो मिह्लपतिना चिन्तितम् । 'अहो, को ऽप्येव महा-  
 सखः सपंकलासु कुशलो मया हन्तुं न दास्यते, किंतु प्रत्युत्तमस्य हस्ततो मया मृत्युः प्राप्यः, तदंते ३६  
 ३७ संप्रहारेण, सर्वसंगपरित्याग एव मम श्रेयान् संप्रति' इति चिन्तयन् मिह्लस्वामी रणधरण्या हस्तशतम्- ३७  
 परित्यज्य करालं करयालमुत्तुङ्ग्य प्रलम्बमानमुजपरिधः परित्यक्तदुष्पणिधानः स्वीरतसाकारनिधमः पञ्च-  
 नमस्कारं समुद्यन् समशशुभ्रिः कायोत्तर्गमाहीचकार । तादृशदृष्टं धीक्ष्य पञ्चनमस्कारपथः श्रुत्वा

1 सहसा संभ्रान्तः कुलवचन्द्रः 'साधर्मिकोऽयम्' इति तत्समीपमुपागत्य प्रोवाच । 'किं त्वया सहसा 1  
साहसमनीदृशं प्राग्ग्रहम्, मुञ्च कायोत्सर्गम् । ममापि पूर्वैरुपायस्योपराधं सहस्रम् ।' ततः पट्टीपतिना 2  
3 चिन्तितम् । 'यदसावपि साधर्मिकस्ततो मम सिध्यादुपकृतं दातुमुचितम् ।' इति चिन्तयन् कायोत्सर्गं 3  
प्रोज्झ्य कुमादय चन्दनकं विदधे, कुमारेणापि तस्य च । एवं तौ परस्परं दार्ढ्यधर्मरामौ प्रीतिस्तृप्त-  
चेतसौ प्रसङ्गपिण्डुदृष्टी बभूवतुः । कुमारेणोक्तम् । 'यद्येतत्कथमेतत्, अथैतत्किमपरेण ।' एतदाकर्ण्य 6  
6 मिह्रपतिरुचे । सर्वमपि जाने परं दुष्टैः कर्मवैरिभिर्लोभपरवशः कृतः, परं त्वरसंगत्या संप्रति तपोनिय- 6  
मध्यानयोगैरत्मानं साधयिष्ये ।' कुमारेणोक्तम् । 'न सामान्यं तव चरित्रम् । ततः कथय कोऽसि ।'  
8 स पट्टीपतिर्जगत् । 'नासि मिह्रपिण्डः, पतत्तव विसृतेण कथयिष्ये । संप्रतं पुनः सार्धं मिह्रजने- 9  
9 लुण्ठयमानं निवारयामि ।' ततः पट्टीपतिना सार्धः सर्वोऽपि मिह्रेभ्यो रक्षितः । मिह्राः सर्वे पट्टीपति- 9  
भयतो दूरं नेशुः । यद्यस्य संवन्धि वस्तुगतमासीत् तद्यस्य पट्टीपतिर्यथाप्राप्तः । मिह्रैः सार्धपतिर्निष्पन्न 9  
धृत्या सेनापतयेऽर्पितः । तेनोक्तं च । 'सार्धपते, मा मयं भज, निजं एष्यं गृहाण' इति वदन् सेना- 10  
10 पतिकथाय कुमारेण समं सहस्रशिखरिशिखरसंस्थयां महापट्टीमाटयान् । 10

§ ४९ ) कुमारेण च पट्टी नगरीत्तमानश्रियं तथा तन्मध्यस्थमासादं विशदं मिलोप्य पृष्टम् ।  
'यवमुच्य संनिवेशस्य किमभियानम् ।' तेनोक्तम् । 'यतःस्थाः पट्ट्याश्चिन्तामणिरित्याख्या ।' एवमन्यान्य-  
15 प्रश्नपरः कुमारस्तेन समं राजमन्दिरमाससाद । ततो द्वापि प्रणिमयेषु भद्रास्तेनैव संनिविष्टौ । ततश्च 15  
ज्ञानपीडमलहृत्य विकतमालातगन्धसनाथं लक्ष्मणकं तैलमुत्तमाङ्गे प्रक्षिप्य संवाहकैः कमलकोमलकर-  
तलैः सुखेन संवाहितौ । ततस्तौ कोण्यैर्लैर्जं प्रक्षाल्य शुचिभूय चन्द्रांशुनिन्दयन्तौ इयं श्वेतवाससी 18  
18 परिधाय तत्सदस्तवैर्तंनि देवतायतने कनकमयकपाटसंपुटमुद्गात्र्य शिवश्रियो द्वारमपि भगवतां 18  
जिनानां कनकरत्ननिर्मिताः प्रतिमाः समभ्यर्च्य जिनस्तुतिचतुर्विंशिकां परामृश्य प्रणिपत्य च भोजन-  
मण्डपमुपाजगमतुः । ततश्च यथासुखे भोजनं निर्माय स्वैरं परस्परं यावद्द्वार्तां कुप्यन्तौ तिष्ठतस्तावदकसात् 19  
21 प्रावृत्तसितधौतनियसनो लोहदण्डव्याधृतकर एकः पुरतः समागत्य सेनापतेः पुरोभूय इदं पवात । 21  
'जानास्यपरस्सारमसारं सागरोपमम् । यच्चश्च वेत्सि श्रीजैतं शिवशर्मकदेशकम् ॥' ३६२  
यतदभ्यवसायापु विरतिं न करिष्यसि । अतस्त्वां लोहदण्डेन ताडयिष्यामि निष्कृपम् ॥' ३६३  
24 इति वदता तेन सेनापतिरुत्तमाङ्गे भनाक् ताडितः । ततो महाराष्ट्रमन्त्राभिर्मन्त्रितसिद्धार्थमहतां भुजंगम् 24  
इयाधोमुखः स्थितः सेनापतिरित्यचिन्तयत् । 'अहो, यौतुकं यदनेन निर्दयमनसा सुपुरुषस्येदंशस्य 24  
पदपतोऽहं ग्रहतः कर्कशं भणितव्य । अथवा मम प्रमादिन एतेन रम्यमेव विरचितम् ।

27 जराश्रुमुद्गारोद्गुःखतता भ्रमन्ति हि । संसारघोःकान्तराश्रुतान्तस्तनूदृताः ॥ ३६४ 27  
तदन्तः कोऽपि यो भयः कर्मवर्ण्य विभिन्न सः । सन्त्यक्स्वरत्नं दुष्प्रापममृत्युं स्वीकरोति च ॥ ३६५  
तदेव फलकं प्राप्य भवाम्मोघौ प्रमादति । यः शरीरी च सद्यः स्वं तनुतेऽतनुदुःखम् ॥' ३६६  
30 इति चिन्ताचान्तमनसं सेनापतिं याप्यजलवहृतनयनयुगलं प्रयुक्तदीर्घनिःश्वासं दीनासं निरीक्ष्य 30  
कुमारः प्रोवाच । 'भद्र, कथय कथं घृष्टान्तः ।' ततो दीर्घ निःश्वासं सेनापतिर्जगत् । 'कुमार, श्रूयताम् ।  
§ ५० ) लोकेषुगुणप्रामाण्यमपि गतावमा । घरास्मादलामर्षीः पुरी रत्नपुरी घरा ॥ ३६७  
33 स्वःपुरीघोमधन्यादया व्योमथीयस्तमङ्गला । अलकावत्सघनदा या लङ्घ्य सदा घरा ॥ ३६८ 33  
घनावनीय सद्येना कलिता ललिताशना । सपुद्गामा सनायद्वा धीफलैः सुमनोरमा ॥ ३६९  
तत्र रत्नमुकुटादः प्रद्विष्यमहीपतिः । समस्ति पृथिवीपालः पालिताखिलभूतलः ॥ ३७०  
36 तदङ्गजौ दर्पफलिको भुजफलकश्च । एवं च तस्य राज्यं पालयत परस्परमवासादिने प्रदोषे चासवेष्टम् 36  
प्रविष्टस्य किमपि चिन्तयतः प्रदीपे पतङ्ग एकः समागतः । रात्रौ प्रहृत्यनुकम्पितहृदा चिन्तितम् 'अयं 36  
घराको मर्तुकामस्तस्मादमुष्य परिजानं करोमि' । इति चिन्तयता तेन करेण गृहीत्वा घादग्रथं 39  
39 कपाटविचरेण वहिः प्रक्षिप्तः । स पुनरपि दीपान्तिकमायातः । रात्रौ चिन्तितम् । 'उपायरहितो जन्तुः 39

5) B वदार्थं for एतदार्थं 7) P सायं तव 8) P मिह्राणि 9) B सन्नि for सर्वे 11) B om च  
16) B 'समानं for सनां 21) o 'निरिहो 22) P जानाम्यारं B जानास्यार 33) B has some marginal  
glosses on these verses इत्यनेन गद्ये, यो अस्मिन् पदेषु देशे ते व्यथनातो भुवरासैराद्यः ॥ घनादा दानेधरासौ सहिता ॥  
दार्ढ्यं संजयं रतिं वयसि दास्यत इत्यनेन सहिता पुरी सदायः प्रधाना ॥ नेत्रैर्विचित्रैर्विचित्रा संवदा, पुरी पदो सदा नेत्रा स्वामिना  
सहिता ॥ रतिना मनोहरा अमला विषयगुह्या वन, पुरी पदो रतिविनि आसन्नमि वस्य ॥ नारदपुत्रनिहिता पुरी तद  
शारेनेतिनिर्वचये सं नारदा B निवचकैः ।

१ सुचिरं कालं जीयति । इति ध्यात्वा प्रागुद्घाटिते समुद्रके राक्षा पतङ्गं प्रक्षिप्य पिधानं च दत्त्वा स उपधाने १  
मुमुचे । अथ भूपतिर्निद्रासुखमवाप्य प्रगे समुद्रकं यावत्तिरूपयति तावत्तत्र गृहोलिकामद्राक्षीत् । तेन  
३ समुद्रकं च पतङ्गश्च निरीक्ष्य चिन्तितम् । 'यदसौ निश्चितं कुल्यमत्येन भक्षितः । नास्ति कुत्रापि मोक्षो ३  
विहितस्य कर्मणः ।

पूर्वजन्मार्जितं कर्म यावन्मात्रं शरीरेणा । शुभं वाप्यशुभं वापि तावन्मात्रमवाप्यते ॥ ३७१

६ इति महीपतेः सहसा वैराग्यमार्गजादिकस्य जातिस्मृत्या पूर्वभवः प्रकटीभवूच । ॥

यथा पालितचारित्र्यः स्वर्गलोके गतः पुरा । सुखं भुक्त्वा ततश्च्युत्वाश्रयं भूपो भवं भुवि ॥ ३७२

§ ५१ ) अथ तस्य वनापसरे संनिहितया कयाचिद्वचतया रजोहरणवदनवस्त्रिकापात्रादितवविधो-

११ पथिसमर्पणं चक्रे । ततः स राजर्षिर्यावत्कचालुञ्जितु प्रवृत्तस्तावदिभाता विभावरी । पेटुर्मङ्गलपाठकाः । ॥

'पूर्वमेव मुनेर्धर्मं जगतां प्रत्यपद्यत । ततो दिनमुखे चित्रं वयं सूर्यपरायणात् ॥ ३७३

उदयाचलचूलायामारोहं दिवाकरः । पञ्चालयेषु पञ्चान्यवापन् भुवि विनिव्रताम् ॥ ३७४

१२ प्रससार च सर्वत्र पयिकोलाहलोऽनुलः । यवौ वायु रतोद्भूतधमविण्डुततं हरन् ॥ ३७५ १२

अन्धकारं करोति स क्षीरवस्त्रपलायनम् । अन्धकाररिपुः कृत्वा तस्मात्तमयादिव ॥ ३७६

हन्दीचरं परित्यज्य पदं हिर्मजतेऽग्युजम् । कुसेवकं हवाधीकं सधीकं स्वामिर्न नयम् ॥ ३७७

१५ स्वर्गे निवेश्यतीत्यक्षिणो जगतोऽप्यहो । श्रियः प्रयान्ति चायान्ति चित्रभानुनिदर्शनम् ॥ ३७८ १५

तमोलक्ष्मीचदयिने सूर्याय ददते मुखा । तारापुष्पञ्जलादर्थ्यं पादं वेन्दुकराभसा ॥ ३७९

एवंस्थिषे प्रभातेऽत्र भूप मोहं परित्यज । कैवलं परलोकस्य हितमर्थं समाचर ॥ ३८०

१६ तच्च तादृशं स्तुतिवातं पठितं श्रुत्वा भगवान् महर्षिः कपाटसंपुटमुद्रास्य वासवेदमतो गिरिवरकन्दरा- १६  
श्कण्ठीरव इव निर्गतः । कृतकेशलुञ्जः पाशरजोद्विमुक्तयस्त्रिकोपशोभितकरतलः पूर्वमेव शय्यापालि-

कभिर्दृष्टो । पूषके चेति । 'भो भोः परिजनाः, एतैत त्परितमसाकं स्वामी कामपि विदुष्यन्तां प्रातः

२१ प्रयाति ।' तदेवमाकर्ण्य ससंभ्रमवशस्त्वलभूपुररसनारवमुखरसपरितमेयास्तःपुरपुरधीजतो घाराङ्गना- २१  
लोकः परिजनश्च तदा सत्रागवः प्रोधाचेति । 'नाथ, कथमस्याचिरपथास्त्यक्तवात्मानं विदुष्य प्रश्-

लितः । अनायास्त्यां विना वयम् ।' एषमन्तःपुर्यादिजनस्य च विलपतोऽप्यदत्तसंलापो भगवान् २४

२४ गन्तुमारेमे ।

श्रुत्वा विलपन् तस्य प्रोचिवान् मन्त्रिपुङ्गवः । 'किमेतदेव ते वृत्तं मुनिवैपसर्गमणः ॥' ३८१

§ ५२ ) एवं सचिवान्तःपुरीपरिजनेन वृष्टलभेन समं भगवान् राजर्षिः पुरिवाहोद्यानं संमाप । तत्र

२७ च प्रसस्यावरजन्तुपरिहिते स्थाने प्रयोधाय प्रत्येकबुद्धः समुपाविशत् । ततो मन्त्रिभग्नौऽन्तःपुरीजनश्च २७  
निविष्टः । तौ च द्वापयि वर्षकलिकमुज्ज्वलिकावप्रत्यौ पितुः समीपमुपविष्टौ ।

ततो वोधयिधानाय भगवान् मुनिसत्तमः । पाषाहिजाह्नूलिविद्यां प्रारेसे धर्मदेशनाम् ॥ ३८२

३० भयावहमवापापाकृपापान्तः परिभ्रमन् । चिराद्दीपमाग्राति वहितस्रष्टवद्गवी ॥ ३८३ ३०

सद्यप्यनि सदाध्वन्यभावं भजत देहिनः । विज्यन्ति चरणं येन न तीक्ष्णा दुःखकण्टकाः ॥ ३८४

पक्षैकस्मिन् सप्त लक्षा मूलानलवायुषु । प्रत्येकानन्तमेदे च वने दश चतुर्दश ॥ ३८५

३३ [ दे दे लक्षे समाख्याते प्रत्येकं विकलेन्द्रिये । वैयास्य चतुर्लक्षी नारयैषु तथैव च ॥ ३८६ ३३

तिर्यक्पञ्चिन्द्रियेष्वेव मनुष्येषु चतुर्दश । ] लक्षाध्वतुरसीतिः स्युर्जीवानामिति योनयः ॥ ३८७

पतदुत्पत्तिर्जीका बहुशो दुःखमाजिनः । भयन्ति यावत् सम्यक्त्वं नापुनन्ति शिवप्रदम् ॥ ३८८

३६ प्रत्येकबुद्धो भगवान् देशनां क्लेशमाशिनीम् । अमायः स विनिर्माय विचचार धरातले ॥ ३८९ ३६

§ ५३ ) तस्य रात्र [ आया ] मुनौ पुनौ । अहं ज्येष्ठो दर्पफलवनामा, अपरो भुजफलिकः । ततः

प्रभृत्यायां सम्यक्त्वमात्रथायकौ जातौ । तत्र मन्त्रिभिरयोध्यायामास्यत्पिपद्यस्य दृढयर्मणो भूपतेर्दूतप्रेषण-

३९ पूर्वं तद्विज्ञापितम् । तेनेत्यादिष्टम् । 'यथा प्रथमसुदर्पफलिको राज्ये निवेश्य इति' तथैव राजलोकेन ३९

५) शरीरेणा ६) P has some blank space between वसिष्ठ & पोर्ष, B वासिष्ठोर्ष, C वसिष्ठ (पात्रादितव वि) पोर्ष १०) P सर्वपरायणा ११) P C पराशरानि P has blank space between वपान्य and मुनिनिद्रा, C वपान्य [उपपुट] निनिद्रताम् १४) P om. सशरीरं १५) B निदर्शनम् १६) P सुखितवपठितं, सुपदं तदुद्देश्य २०) P निदर्शन २१) P 'सुपुनरिजनपुत्रो' २२) B प्रीतवान्, P B सपुनरि for सत्रागव २७) B unter स्थाने & प्रयोधाय २८) B श्रवति मुनरलिकानेयलितो वयं वि ३३) P B om. दे दे etc to चतुर्दश put in square brackets ३७) B adds, after the line ending with पततले, a line like this वनं चर्माणि रोतेती सप्तसप्तमयायवी, P B om. तस्य रात्र [आया] मुनौ पुनौ । अहं ३८) P B write generally दृढयर्ष, but now and then B reads दृढयर्ष as well, P 'इत पूर्व

- १ प्रतिपन्नम्, परमेको मन्त्रो तयैकधिकित्सक एका भुजफलिकप्रननी तद्वचो नामन्यन्त । ततस्त्रिभिरेक-  
मत्यानपेक्ष्य परलोकरूपवर्णय्य विमानं मम किमपि तदोपधमदायि, येन तदैव मम ग्रहित्यमुत्पदे ।  
३ अहं च कदाचिद्दिग्वासाः कदाचिद्दिग्वासाः कदाचिद्दीर्घवर्णितदेहः कदाचिद्दीर्घवर्णितदेहः कदाचिद्दीर्घवर्णितदेहः सर्वत्र  
परिभ्रममाणो ऽत्र विन्ध्यगिरिशिखरिक्कुहपन्तराले क्षुधातृषाकान्तः पर्यतनदीपु सहस्रदीर्घवर्णितकीतमाला-  
मलकदलकलप्रभारकपाशितं तोषं धारय्य पीत्वा सर्वत्र दीपविप्रमुक्तः क्रमेण साऽग्रधानो ऽभवमिति ।  
५ ततः स्वस्यचेतसा मया क्षुधातृषा पुष्पकलेभ्यः सृष्ट्यालुननेकमिलज्जनान्तस्थः प्रवररूपः पुरुष एको  
ददौ । तेनहमिमं पल्लीमानीतः । ततो वार्यनितानेनायां चानं कारितौ । अयो देवतायतने मया तेन  
समं भगवान् जितः प्रणतः । तथा भोजनमण्डपे यथावृत्ति आवाभ्यां भोजनं विदधे । ततः सुखासीनेन  
७ तेन जल्पितम् । 'मो भद्र, निवेदय केन हेतुनामुष्यामदृज्यां निर्मानुषायां मरुत्समगमः, कुतो जितवचन-  
प्राप्तिः' इति । मयोक्तम् । 'रत्नपुर्वो रत्नमुकुटनरेन्द्रस्य सुन्दरपुष्पकलिङ्गनामाहम् । स च मम पिता प्रत्येक-  
बुद्धो ऽभवदिति । ततः स्वीकृतजिनधर्मो ऽहमपि कर्मवशत एतस्यां पङ्कशमागतः ।' तेनोक्तम् । 'यदि  
१३ भवान् सोमयंशसंभवो रत्नमुकुटनरेन्द्रपुत्रस्ततः सुन्दरमजायत, यत आवयोरेक एव वंशः । ततस्त्वं  
राज्यं स्वीकुर्व' ततस्तेन पल्लीपतिना सपेक्षपतिप्रत्यक्षं सिंहासने ऽहं निवेदितः । सर्वे ऽपि पल्लीपतयो  
भगिताः । 'पद्मवतामपमेव नरेभ्यः । अहं पुनर्यन्मनो ऽमिमं तत्करिष्यामि' इति भगित्या पल्लीपतिर्नि-  
१५ गतः । तस्यानुगमनं विधाय सेवकाः पल्लीपतयो निर्वर्तताः । अहं पुनः स्तोकमपि भूमिभागमप्रतो  
ऽगमम् । श्याघुदमानस्य मे तेन शिक्षा प्रदत्ता । 'यद् घटत, जीवयधो न विधेयः । भवपरीत्या प्रजाः  
पालनीयाः । प्राणान्ते ऽप्यकृष्यं नापत्नीयम् । धीजिनयमं कदाचन न प्रमादः कार्यः' इत्युदित्या पल्ली-  
१७ पतिः कुत्रापि गत इति न ज्ञापते । अहमिति मन्ये कस्यचिद्दुरोन्तिके प्रयत्न्यामभ्युपपन्नः । तदिनाशर-  
१८ श्याग्र कुमार, न को ऽप्यसद्भाष्ये ऽनीतिविधाता ।

§ ५४ ) अहमपि पुनः कियता करलेन कर्मवशतो महामोहप्रस्तवितो विस्मृतदत्तसर्वशिक्षः सर्व-

- २१ न्यायपराः समभवमिति जर्जरितकलशप्रक्षिप्तपयोबन्धिनवचनरहस्यं सर्वमपि मम गलितम् । शिक्षा-  
शोपापि दुर्जनप्रीतिरियं विलयं गता । अतो मयेव पुरुषो निदेशितः, बल्लोभेनाहमीदृशीमयस्यामानीतस्त-  
२३ रया लोहदण्डेनाहं सरणार्थं ताडनीयः । ततो ऽयमपि प्रतिदिनं मां लोहदण्डेन ताडयति ।' ततः  
२५ कुमाररेणोक्तम् । 'अमुं वृत्तान्तमाकर्ण्य कस्य चेतो न चित्रीयते । महासत्त्वो रत्नमुकुटः प्रत्येकबुद्धो  
ऽजनि । दुर्लभो जितप्रणीतः पन्थाः । दुर्जयो लोभपिशाचः । तद् भो महाशय, किं देवमुद्वहसि, यन्मया  
तच्छिक्षा विस्मृता [इति] अनुशयवतस्तस्य साद्यापि तथैवास्ति, तस्मात्त्वजाययं किं तेन ।' एवं कुमाररेणोक्तं  
२७ तेन जगदे । 'एवमेतन्न संदेहः, परं भवान् विद्वानरूपकलाकलापनिबद्धाक्षयदक्षिणमुत्प्रेर्यगुणैर्भावते  
यथा महाकुलप्रवृत्तो महासाहसिकः । पुनर्देवं न जाने यत्कुमारस्य कीदृकुलम्, किमभिधानं, तच्छिद्येद् ।'  
कुमाररेणोक्तम् । 'अयोध्यानायकस्य ददवर्मणस्तत्र पितृव्यस्य पुत्रः को ऽप्यस्ति किं वा न । तेन दीपं  
३० निःश्वस्योक्तम् । 'कदाचिन्मया अधिकस्यैकस्य पात्रे भूतं, यथा ददवर्मणो महीपतेर्लक्ष्मीप्रसादतः पुत्र-  
प्राप्तिरभूत् । पुनर्न जाने पश्चात् किं तत्र श्रुतम् ।' कुमाररेण भणितम् । अहं स एव ददवर्मनरेन्द्रस्य  
कमलाप्रसादलब्धः कुपलयचन्द्रासिधस्मनूजः ।' एवं निश्चय्य तेनोक्तम् । अये, मम भ्राता भवान्' इति ।  
३३ ततो गलप्रयनयुगलजलविन्दुर्दुर्गकलिकः पण्डितः । 'कथय कथं कुमार, एवंविधे तपास्ये जलदजल-  
धारामिपूरितधरातले सर्वजनाल्लादविधायिनि राजहंसप्रवासदायिनि विद्युत्पयोवनमनोबनाचनीवनयहौ  
सकलकमलवनशमनशमने मुदितमत्रमपूरसमुच्चरितकेकारवे कलिकाज इव संचरद्भिरसनमण्डले कुभू-  
३५ पताविव प्रदण्डस्मार्गे जंयाजालजटिलमार्गलप्रकण्टककोटिदुःसंचरे पपःपूरवाहेण पतितगर्वाशतसंकुले  
प्रचण्डपवनोच्छालितांश्रिलहरीदुरलपगिरिसिधिकरे स्वं स्थानं विमुच्य क चलितो ऽसि ।' कुमा-  
रेण सर्वमपि निवेदितम् । 'यत्पुनः संप्रति मया विजयापुर्वं कुबलयमाल प्रयोध्या' इति ।  
३९ § ५५ ) एवं दिनत्रयं तत्र प्रीत्या स्थित्या कुमाररेणोक्तम् । 'यदि तवादेशो भवति तदाहं प्रजामि' ३९  
इति । नृपेण भणितम् । 'त्ययावश्यमेव गन्तव्यं यद्येवं ततो ऽहं त्वत्कायकीशालहेतवे विजयापुर्वं याव-  
त्स्वसैन्यकलितः समापामि, यतो भवानेकास्त्रि मार्गेपरिज्ञानानिपुणः ।' कुमाररेणोक्तम् । 'यतो ऽनुबद्धैरा  
४२ भवन्तः, स्तोकं धलम्, अतो भवतामागन्तुं नोचितम्' इत्याकर्ण्य तर्हि 'भवतु भवते स्वस्ति' इत्युदित्या ४२

२) ० [विमानं] for विमान ५) ० क्रमेण सर्ववर्णयति ८) ० यथावृत्त्या १०) ० om. इति १६) ० om. मे,  
० adds for १६ on the margin. १८) ० 'दारव कुमार २६) ० ० om [इति] ३४) ० राजहंसप्रवासिनि ३७)  
० om. क. ३८) ० ० शोपा for शोष्या, ० om. इति (this portion added on the margin).



- 1 तं तादृशं कुपितं साक्षात्तन्तमिवापान्तं राजा कुचलयमालया समं विलोकितुं शिरोग्रहमाणो ह । 1  
कुमारस्य च पुरो गजं सविधं पव वीक्ष्य नृपतिना समादेशितम् । 'मो मद्र, सत्वरमपसर यतस्त्वं  
3 यालः ।' इति नृपपद्यो निशम्य रोषारुणलोचनः कुमारः सहसा भूयसा तेजसा ज्वलन् जयकुञ्जरं 3  
वशीकृत्य वशानयोः पदद्वयं दत्तवा कुम्भस्थलमलंचकार । तत्रस्थेन तेन पठितम् ।  
'कोऽसंविधममनंदणमूले दिक्खा तव च काञ्च । कयसंकेया जाया पंच वि पठमे विमाणमि ।'  
6 तदाकर्ण्य पूरितेयममुना 'समस्या' इति वदन्त्या कुचलयमालया मकरन्दगन्धवृक्ष्यागतालिमालाय- 6  
मुखरितासितकुसुमचरमाला कुमारस्य योग्या प्रेषिता । तेन च कण्ठकन्दले समारोपिता । रोमाञ्चक-  
चितेन नृपेणोक्तम् । 'यस्ते कुचलयमाले, साधु साधु वृत्तम् ।' तावत्तत्र पूरितायां समस्यायां राजलोकेन  
9 जपजयाराधको । अहो, मनुजो ऽपि को ऽप्येष दिव्यप्रभावः । ततश्च,  
तदुपरि परितः सुरैरदृश्यैः सुरपथतो मुमुचे प्रद्युम्नवृष्टिः ।  
असमगुणगणप्रमोदपूर्णमभवति हि गायकभूतां किम्नमत्र ॥ ३९७  
12 § ५८ ) अथ पूर्वोदितो हृदयमपजयतिपक्षसुनुर्मालयराजपुत्रो महेन्द्रकुमारः सहसागत्य जयकुञ्जर- 12  
करिणो ऽन्तिके प्रोवाचेति । 'श्रीहृदयमनरेन्द्रनन्दन शशिपदमुक्तफल कलाकुलगृह दानशौण्ड  
प्रणतजनयत्सल कुमार कुचलयचन्द्र, जप जव' इति । ततः कुमारः समुपलक्ष्य महेन्द्रकुमारं ज्येष्ठं  
15 सहोदरमिव मन्यमानः प्रीतिप्रमुदितमना जयकुञ्जराजवरस्कन्धमारोप्य पितुर्द्वेव्याश्च कुशलं प्रमन्य 15  
भयानपि कुशलशाली । अथ नृपस्तरागतः प्रोचे 'अहो, क्रियन्ति चित्राणि ।  
एकं तावदसौ गुरुरूपसुमगः कुम्भी द्वितीयं वशीचके दिव्यसुमप्रक्रमपतनं व्योन्नत्स्वतीये तथा ।  
18 त्वयं यत्पदपूर्णे स्वदुहितुः प्रीतिः पुनः पञ्चमं पठं श्रीहृदयमर्जो निखिलमन्वेतयमत्कारि मे ॥ ३९८ 18  
यत्प्रार्थ्यं तत्प्राप्तमेव यत्सया कुचलयमालया भस्य पुरपसिंहस्य प्राप्स्या । पुत्रि, त्वया कान्तिमेव पुरप-  
द्वेपित्वं प्रकटीचके । 'इयं परिणेष्यति' इति जैनयजनमपि तथ्यमासीत् । यत्स, त्वं कुञ्जरं समर्पय  
21 राजराजरोहकाणाम् । त्वं च सौधमण्यमागच्छ ।' इत्यकर्ण्य कुमारो महेन्द्रकुमारेण कुमारेण समं मध्ये 21  
गत्वा सिंहासनस्थं नृपं नत्वा पद्योचितासमे निपत्ताद् । ततः पितुरादेशेन कुचलयमाला कुमारं सन्ने-  
हया दृशा पश्यन्ती शुद्धान्तमध्ये गतयती । राजादिष्टम् । 'यत्स, कथ्यतां कथं भयानेकाकी कार्पटिकवेधघाती  
24 वृद्धेदशान्तप्रायातः ।' कुमारेण प्रोचे । 'देय एव जानाति । परमद्यैव कर्मयशतः परिभ्रमन्नत्र समा- 24  
यातः ।' दासोक्तम् । 'महेन्द्रकुमार, सैप हृदयमंतनुजो यस्याभागमने त्वयासाकं पाभ्यं वृष्टम् ।' ततः  
सयिनयं महेन्द्रेण विहसत् । 'देय, सत्यमेवैतत् ।' कुचलयचन्द्रेण वमाये । 'भवतः कुतः समागमः ।  
27 'महेन्द्रेणोक्तम् । 'देय, भूयताम् । तदा भयान् वाहकेलिप्रवृत्तः समुद्रकलोलवाजिनापज्ज्ञे । 27  
पश्यतो राजलोकस्य समुत्पल्य नमसालम् । तुरङ्गमः क्षणेनैवाहृदयमर्गमुपगतः ॥ ३९९  
§ ५९ ) ततो नृपतिना सेवकलोकेन साकं स्वतृप्तो ऽतिदूरं गतेनापि कापि भवतः प्रवृत्तिर्न  
30 ध्रुता । तत्रस्थपुरप्रदेशे तुरङ्गः पथनावर्तः पतितो मृतश्च । 30  
राज्ञापि त्वद्वियोगेन पवनवर्तमृत्युतः । अत्यन्तं दुःखितः क्षिप्रं मूर्छितः पतितः क्षितौ ॥ ४००  
भस्माभिः कदलीपत्रवातैराश्वसितो नृपः । विषाकं कर्मणो जानन्नपि ध्वलपदमयत् ॥ ४०१  
33 'कुमार विक्रमाधार स्फाराकार गुणाकर । अनार्यं मां परित्यज्य यतस्त्वं केन कर्मणा ॥' ४०२ 33  
एवं पशुधा विलपन् मञ्जिजेन नृपतिर्वाञ्छित इति । यथा 'पूर्वं सगरचक्रवर्तिनः पट्टिसहस्रमिताः  
पुत्रा ज्वलनप्रमजातकोपयिसर्पदिपज्वलनज्वालावलीभिः क्षणमात्रेणापि भस्मसात्कृताः परं तेनापि  
36 चेतसि लोकस्य नावकाशो ऽदायि । तथापि, कुमारः केनापि देवेनापहतो ऽस्ति, तस्यावश्यं प्रवृत्ति- 36  
रेष्यति । ततो देव, कातरसमुत्सृज्य सर्वथा पीरमार्गमवलम्ब्य' इति । ततो व्यावृत्त्य तत्प्रतिबोधितः  
क्षितिपतिः प्रासादमासदत् ।  
39 प्रयासो यद्दिनादेव कुमार भवतो ऽभवत् । तदैव यौगपद्येन सौख्यस्यापि वपुष्यताम् ॥ ४०३ 39  
त्वद्वियोगे महादुःखाज्जनन्यापि निरन्तरम् । गलन्नेरजलैर्भूमिर्निर्ममे पङ्क्तिरासिद्धा ॥ ४०४  
त्यदुस्सहवियोगाग्निज्वलज्वालाभयादिव । प्रपलायितुमिच्छन्ति प्राणं देवानुजीविनाम् ॥ ४०५

1) 'मिरादा' 2) Com व 7) P om - 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40) 41) 42) 43) 44) 45) 46) 47) 48) 49) 50) 51) 52) 53) 54) 55) 56) 57) 58) 59) 60) 61) 62) 63) 64) 65) 66) 67) 68) 69) 70) 71) 72) 73) 74) 75) 76) 77) 78) 79) 80) 81) 82) 83) 84) 85) 86) 87) 88) 89) 90) 91) 92) 93) 94) 95) 96) 97) 98) 99) 100) 101) 102) 103) 104) 105) 106) 107) 108) 109) 110) 111) 112) 113) 114) 115) 116) 117) 118) 119) 120) 121) 122) 123) 124) 125) 126) 127) 128) 129) 130) 131) 132) 133) 134) 135) 136) 137) 138) 139) 140) 141) 142) 143) 144) 145) 146) 147) 148) 149) 150) 151) 152) 153) 154) 155) 156) 157) 158) 159) 160) 161) 162) 163) 164) 165) 166) 167) 168) 169) 170) 171) 172) 173) 174) 175) 176) 177) 178) 179) 180) 181) 182) 183) 184) 185) 186) 187) 188) 189) 190) 191) 192) 193) 194) 195) 196) 197) 198) 199) 200) 201) 202) 203) 204) 205) 206) 207) 208) 209) 210) 211) 212) 213) 214) 215) 216) 217) 218) 219) 220) 221) 222) 223) 224) 225) 226) 227) 228) 229) 230) 231) 232) 233) 234) 235) 236) 237) 238) 239) 240) 241) 242) 243) 244) 245) 246) 247) 248) 249) 250) 251) 252) 253) 254) 255) 256) 257) 258) 259) 260) 261) 262) 263) 264) 265) 266) 267) 268) 269) 270) 271) 272) 273) 274) 275) 276) 277) 278) 279) 280) 281) 282) 283) 284) 285) 286) 287) 288) 289) 290) 291) 292) 293) 294) 295) 296) 297) 298) 299) 300) 301) 302) 303) 304) 305) 306) 307) 308) 309) 310) 311) 312) 313) 314) 315) 316) 317) 318) 319) 320) 321) 322) 323) 324) 325) 326) 327) 328) 329) 330) 331) 332) 333) 334) 335) 336) 337) 338) 339) 340) 341) 342) 343) 344) 345) 346) 347) 348) 349) 350) 351) 352) 353) 354) 355) 356) 357) 358) 359) 360) 361) 362) 363) 364) 365) 366) 367) 368) 369) 370) 371) 372) 373) 374) 375) 376) 377) 378) 379) 380) 381) 382) 383) 384) 385) 386) 387) 388) 389) 390) 391) 392) 393) 394) 395) 396) 397) 398) 399) 400) 401) 402) 403) 404) 405) 406) 407) 408) 409) 410) 411) 412) 413) 414) 415) 416) 417) 418) 419) 420) 421) 422) 423) 424) 425) 426) 427) 428) 429) 430) 431) 432) 433) 434) 435) 436) 437) 438) 439) 440) 441) 442) 443) 444) 445) 446) 447) 448) 449) 450) 451) 452) 453) 454) 455) 456) 457) 458) 459) 460) 461) 462) 463) 464) 465) 466) 467) 468) 469) 470) 471) 472) 473) 474) 475) 476) 477) 478) 479) 480) 481) 482) 483) 484) 485) 486) 487) 488) 489) 490) 491) 492) 493) 494) 495) 496) 497) 498) 499) 500) 501) 502) 503) 504) 505) 506) 507) 508) 509) 510) 511) 512) 513) 514) 515) 516) 517) 518) 519) 520) 521) 522) 523) 524) 525) 526) 527) 528) 529) 530) 531) 532) 533) 534) 535) 536) 537) 538) 539) 540) 541) 542) 543) 544) 545) 546) 547) 548) 549) 550) 551) 552) 553) 554) 555) 556) 557) 558) 559) 560) 561) 562) 563) 564) 565) 566) 567) 568) 569) 570) 571) 572) 573) 574) 575) 576) 577) 578) 579) 580) 581) 582) 583) 584) 585) 586) 587) 588) 589) 590) 591) 592) 593) 594) 595) 596) 597) 598) 599) 600) 601) 602) 603) 604) 605) 606) 607) 608) 609) 610) 611) 612) 613) 614) 615) 616) 617) 618) 619) 620) 621) 622) 623) 624) 625) 626) 627) 628) 629) 630) 631) 632) 633) 634) 635) 636) 637) 638) 639) 640) 641) 642) 643) 644) 645) 646) 647) 648) 649) 650) 651) 652) 653) 654) 655) 656) 657) 658) 659) 660) 661) 662) 663) 664) 665) 666) 667) 668) 669) 670) 671) 672) 673) 674) 675) 676) 677) 678) 679) 680) 681) 682) 683) 684) 685) 686) 687) 688) 689) 690) 691) 692) 693) 694) 695) 696) 697) 698) 699) 700) 701) 702) 703) 704) 705) 706) 707) 708) 709) 710) 711) 712) 713) 714) 715) 716) 717) 718) 719) 720) 721) 722) 723) 724) 725) 726) 727) 728) 729) 730) 731) 732) 733) 734) 735) 736) 737) 738) 739) 740) 741) 742) 743) 744) 745) 746) 747) 748) 749) 750) 751) 752) 753) 754) 755) 756) 757) 758) 759) 760) 761) 762) 763) 764) 765) 766) 767) 768) 769) 770) 771) 772) 773) 774) 775) 776) 777) 778) 779) 780) 781) 782) 783) 784) 785) 786) 787) 788) 789) 790) 791) 792) 793) 794) 795) 796) 797) 798) 799) 800) 801) 802) 803) 804) 805) 806) 807) 808) 809) 810) 811) 812) 813) 814) 815) 816) 817) 818) 819) 820) 821) 822) 823) 824) 825) 826) 827) 828) 829) 830) 831) 832) 833) 834) 835) 836) 837) 838) 839) 840) 841) 842) 843) 844) 845) 846) 847) 848) 849) 850) 851) 852) 853) 854) 855) 856) 857) 858) 859) 860) 861) 862) 863) 864) 865) 866) 867) 868) 869) 870) 871) 872) 873) 874) 875) 876) 877) 878) 879) 880) 881) 882) 883) 884) 885) 886) 887) 888) 889) 890) 891) 892) 893) 894) 895) 896) 897) 898) 899) 900) 901) 902) 903) 904) 905) 906) 907) 908) 909) 910) 911) 912) 913) 914) 915) 916) 917) 918) 919) 920) 921) 922) 923) 924) 925) 926) 927) 928) 929) 930) 931) 932) 933) 934) 935) 936) 937) 938) 939) 940) 941) 942) 943) 944) 945) 946) 947) 948) 949) 950) 951) 952) 953) 954) 955) 956) 957) 958) 959) 960) 961) 962) 963) 964) 965) 966) 967) 968) 969) 970) 971) 972) 973) 974) 975) 976) 977) 978) 979) 980) 981) 982) 983) 984) 985) 986) 987) 988) 989) 990) 991) 992) 993) 994) 995) 996) 997) 998) 999) 1000)

- 1 अनुमृतं न केनापि दुःखं देव त्वया सह । अलुप्तवानिव ज्ञात्वा प्रतस्थे श्रीः शरीरिणाम् ॥ ४०६ 1  
तथा कथंचित्त्वह्नुःखादरोदीधमरीजनः । अपि स्तनन्वया येन स्तन्यपाने निरादराः ॥ ४०७
- 3 यं विना क्षणमात्रं न स्वीयते बालकैरपि । आहारस्तत्प्रेते तैः स त्वद्वियोगातिदुःखितैः ॥ ४०८ 3  
सारिकाशुकशिष्यारिपक्षिभिर्भुक्तिरुन्मिता । त्वदुस्सहवियोगात्तैरपरेषां तु का कथा ॥ ४०९  
सजीवमपि निर्जीवं सचैतन्यमपि स्फुटम् । चैतन्यरहितं चक्रे त्वद्वियोगः पुरीजनम् ॥ ४१०
- 6 स प्रदेशो न कोऽप्यस्ति यत्र त्वं न गवेयितः । पुरुषैः पौष्पाधीनैर्न लेभे किंवदन्यपि ॥ ४११ 6  
राजापि त्वद्वियोगेन जातः कान्त्या भूशं कृतः । जीष्मग्रीष्मनियोगेन साकार इव वारिणा ॥ ४१२  
§ ६०) ततः कुमार, यध्विधे काले कियत्पि घृतीते प्रतीहार्यां विश्रुतम् । 'यदेव, कीर एको  
9 भवद्दर्शनाभिलाषी ।' राशोकम् । 'कथं कीरोऽपि तत्प्रवृत्त्यभिन्नः ।' ततो राजावेशेन प्रतीहार्यां समं 9  
शुकः क्षमापतिपदान्तिके समागत्य विहायामास । 'देव अवधारय, कुमारः कुचलयचन्द्रः कुशलशाली ।'  
10 ततो नृपतिः कीरं निजतनूजमिव कोटमारोप्य जगाद । 'यत्स, कुमारनिर्विदोषदर्शनो भवाद् । कुत्र  
12 त्वया दृष्टः, कियत्कालान्तरं कुमारस्य दृष्टस्य समजनिष्ट ।' ततः कीरेण तेन स्पष्टाक्षरं संदेशहारकेणेव 12  
'हृदापहारादारभ्य कुचलयमालालंकृतविजयापुरीगमनान्तस्तव वृत्तान्तो भूषस्य पुरो ग्यवेदि ।'  
इत्याकर्ण्य महीपतिः परिलसद्रोमाञ्चर्मोद्भिन्नः  
15 प्रोत्थासिप्रमद्वर्धिमभ्यपतितं सं भन्यमानस्ततः ।  
प्रोचे हास्तिकराजकाभ्यनिवहैः प्रीतस्तथा नो यथा  
कीरोद्गीर्यतनूजकायकुशलश्रुत्या तथा संप्रति ॥ ४१३
- 18 ततो लप्थस्वादुसहकारादिफलाहारप्रसादः शुको यतो निजमेव निवासवर्गं राक्षा समादिष्ट, मां प्रति 18  
च प्रोचे । 'महेन्द्र, विजयापुरीं प्रति संप्रति गन्तुमिच्छामि ।' ततो मया विहातम् । 'देव, ममैवावेदां  
दृष्टव्य, न पुनस्तत्र मार्गवैषम्यतस्तत्र भवतां भवतां गमनं सांप्रतम् ।' ततो येषैन तय प्रवृत्तिगितिस्त्वमपरे  
21 राजपुत्रैः समं प्रेषितस्य ममान् प्रीष्मकालस्यैको मासखण्डो वर्षाकालस्य च समभवत् । एकदा विभुः 21  
विजयसेनमेव प्रणम्य मया विहातम् । 'देव, नरेन्द्रदिवसपुत्रः कुचलयचन्द्रो भयस्समीपमुपागतः किं  
वा न ।' ततोऽनैव स्वाभिनादिष्टम् । 'सम्पन्नं न जानीमः, परं महेन्द्र, तवाश्रयं तिष्ठतः कियद्भिर्दिनैर्यदि  
24 पुनः कुचलयचन्द्रो मिलति ।' ततो भूषवचोऽङ्गीकृत्य त्रिकचतुष्फचत्वरवेपकुलमठप्रकाराभिविहारोऽपु 24  
भवत् । शुद्धिं गयेयदृष्टं द्यावत्स्थितस्तापदृष्टं दक्षिणलोचनेन स्फुरता धामेतरभुजेन च भवद्दर्शनं  
सर्वेन्द्रियप्रीतिकारि समजायत ।' राशोकम् । 'सुन्दरमेतज्जातं यत्र प्राप्तः कुमारकुचलयचन्द्रो भवता ।  
27 सर्वथा धन्यानामुपरि वयमेव स्थिताः । भयुना यूयमावासं प्रजत, यथा दैवशमाकार्यं कुचलयमालायाः 27  
पाणिपीडनलसं निर्णीय भवद्गमिके प्रेषयामि' इति वदन्तुः पाणिपतिरुच्छस्यौ । ततः कुमारो महेन्द्रेण समं  
भूपतिसमर्पितनिकेतनमुपाजगाम । ततस्ती विहितज्ञानभोजनीं यावत्सुखासीनीं तिष्ठतस्तावन्महापञ्च-  
30 प्रेषिता राजप्रतिहारिका समागत्य जगाद । 'यदेव, स्वयं भवन्तमित्यादिशति, अथ कुचलयमालायाः 30  
पाणिप्रहणकृते गणयेन लग्नशुद्धिर्विलोकिता, परं सर्वप्रहयलोपेताद्यापि न वर्तते, अतः कुमारैणात्यन्तो-  
त्सुकमनसा न भाष्यम्, सांप्रतं स्वमन्दिरं इवाश्रयं प्रीडासुखमनुभवतु कुमारः' इति निवेद्य सा निर्णयो ।  
33 महेन्द्रेणोक्तम् । 'अद्यापि त्वां दूतस्म, ततः श्रीदिवसममहीपतेः पुरस्तात्प्रागगमनवृत्तिर्विदुःसिकया 33  
ज्ञायते' इति भणित्वा निष्क्रान्तो महेन्द्रः ।
- § ६१) ततश्च कुमारो व्यचिन्तयदिति । 'यदि विषमं मार्गमुत्तुह्यात्रायातेन मया मुनिनिषेदितं  
36 माथापूर्णं चक्रे, परं तथापि विधियशस्तस्याः संगमः । इयन्ति याग्यानि न मे खन्ति, यैरिमां परिशो- 36  
प्यामि । भूयोऽपि केनोपायेन तद्दर्शनं भविष्यति । यदि स्त्रिया वेपं विरचय्य कन्यान्तःपुरे कयाचिद्वि-  
दयसा सह यासि, ततः सत्पुरुषचरितविमुखं राजविरुद्धं च । यस्योद्दण्डभुजमकाण्डेऽतिशायिनी  
39 शक्तिव्यक्तिः स कथं लोकेनियं महिलावेषमातनोति । अथवा तस्याः शरीरजनस्य सदेवं यितीर्य तामप- 39  
हस्य गच्छामि, तदपि कुलीनस्यानुचितम्' इति चिन्तयतस्तस्य बहिरागतो महेन्द्रो यमाण । 'अथ मया  
त्यदिहायस्वानोद्भवः सद्योऽपि तातस्य विहायितोऽस्ति । कुमार, तत्किमस्यस्यचिच इय लक्ष्यते  
42 भवाद् ।' कुमारैणोक्तम् । 'सुन्दरतरमाश्रितमेतद्भवता । यथमेतावर्त्तं भुवनामता, परं भूपतिर्नजो 42

13) F coll. पु. 18) F B 'महेन्द्रो गे (B गे) महेन्द्र, B हन्दि, B coll. मां मी व मोपे. 19) B मुनिनिषेदः.

24) O निविपत्ति. 25) F has blank space between 'ह' and 'वा', O विजयविजयाय for गोपद्वर, F B coll. व.

26) B सुन्दरः सुन्दर. 33) F पुस्तकान्तं O पुस्तकान्तं. 39) B अपि for अथवा.





- १ विपादपरवशं मानसं मा कुरु । स युवात्र समागत पक्ष विभाव्यते यथा शङ्खचक्राङ्किता चरणप्रतिकृतिः ।<sup>1</sup>  
ततस्तदादेशवचनान्ते सर्वा अपि चेदिकास्तद्रीक्षयै प्रसस्युः, परं कुत्रापि तामिर्न दृष्टः । भोगवत्या मणि-  
३ तम् । 'स्वयं गत्वाहं विलोकयिष्ये, त्वया पुनरप्यस्यातव्यम्' इति वदन्ती भोगवती गता । कुवलयमालया  
चिन्तितम् । 'यत्तत्सर्वमपि कष्टं मन्ये यत्नेन यूनाभोग्याने सङ्केतः प्रदत्तः । अन्यस्य कस्यचिदप्यं चरण-  
प्रतिविम्बः । स युवा देवानामपि दुर्लभो मया कथं प्राप्यः । यावता कालेन तातो मां परिणायिष्यति  
६ तावन्तं को जीविष्यति, सांप्रतं तत्करोमि यथा कुःखानां भाजनं न भवामि' इति विचिन्त्य कुवलयमाला  
पाशरचनायैकं लघलीलताग्रहं प्रति चलिता यत्र कुमारः स्वयमेवास्ते । तेन च सा समागच्छन्ती  
वीक्षिता । ततः क्षणं कुमारो लज्जित इव भीत इव विलक्ष इव जीवित इव सर्वयैवानाप्येयमवस्थान्त-  
९ रमवाप । सा च तं समीक्ष्य 'एकाकिनी' इति भीता, 'स एवायम्' इति प्रमुदिता, 'स्वयमागता'<sup>9</sup>  
इति लज्जिता, 'मया पूर्वमेव वृतः' इति विश्वस्ता चतुर्दिक्षु प्रेषिततरलतरारकदृष्टिः सप्ताधस्ता सप्तभमा  
सविसया सखेवा सरोमाञ्चा समभवत् । तदा तयोः परस्परं निरीक्षणैनापि तत्सुखमजायत यत्कवि-  
१२ याचाग्रमग्यगोचरम्, दिग्दर्शानभिरप्यनुपलक्ष्यम् । ततः कुमारेण साहसप्रपलम्प्य घोरत्यमहीरत्य<sup>12</sup>  
कामशास्त्रोपदेशं स्मृत्या समुत्सृज्य लज्जां परित्यज्य साध्वसं 'सुन्दरि, भयलै स्वागतम्' इति वदता  
प्रसारितोभयभुजावृण्णैनांसस्थलयोः कुवलयमाला जगृहे । ततः सा प्रोवाच । 'कुमार, मां सुखं सुखं  
१५ सर्वथा न कार्ष्णमेव जनेन ।' कुमारः प्रोवाच । 'सुतनु, प्रसीद मा कुप्यस्य त्वदर्थमेवाहमेतापत्ती'<sup>15</sup>  
भुषमायातः, परमेतदपि त्वे न जानासि ।' तयोक्तम् । 'जानामि यद्भवान् पृथिवीमण्डलदर्शनकौतुकी ।'  
कुमारेण प्रोचे । 'एवं मा घादीः, किं तत्स्मरति न सुतनो, मायादित्यस्य जन्मनि भवस्योक्तं 'यन्मम मयता  
१८ वातव्यं योभिरत्नम्' [इति] स्मृत्या तन्मुनिवचसा प्राप्तोऽहं लोभवैभवजीवस्तवाम् । मुग्धे, हुज्यस्य ततो<sup>18</sup>  
मम याचा मोहमुत्सृज्य' कुमारो पापदिदं अत्यप्रति तावद्भोगवती समागत्य प्रोचे । 'यत्से, वहुलाख्या  
कन्यास्तापुररत्नक इति यद्वस्तु यद् राजा कथयति यदयं कुवलयमाला इदमस्वस्थशरीरा कान-  
२१ नान्तःपरिभ्रमन्ती त्वया त्वरितमेवैषा समानेया ।' ततः सा सकलकुम्भण्डलक्षततल्लोचना कथमपि<sup>21</sup>  
चलितुमारमे । कुमारः प्रोवाच ।

'उक्तेन बहुना किं वा किं कृतैः शपथैर्धनैः । यदामि सत्यमेवैतत्त्वमेव मम जीयितम् ॥' ४१५

- २१ § ६४) कुवलयमालापि 'महामसादः' इति वदन्ती लघलीलताग्रहतो निःसृता । कञ्चुकी जगात् ।<sup>21</sup>  
'यत्से, भवतीयतीमत्र वेलां कथं स्थिता, केनात्राकारिता, अत्र तव यतान्तस्मिन् स्थितुं नो युक्तं सत्परं  
त्वमगतो भव' इति । ततः सा तद्वचः कर्कशमाकर्ण्य तेन कञ्चुकिना सह पथि गच्छन्ती चिन्तयति स्म ।  
२७ 'अहो, अस्म्य कुमारस्य प्रतिपन्नवत्सलता, अहो, अस्म्य सत्यप्रतिश्रुता, अहो, उपकारिता, यदेव शिरीष-<sup>27</sup>  
कुसुमाग्रां ऽपि चरणस्यैव पथि क्षुण्णपाण्यमण्य प्रीत्या दूरस्थामपि मां प्रष्टुं योषयितुमिहागतः ।  
भूयो ऽपि कदा संगस्यते' इति ध्यायन्ती कन्या कन्यान्तःपुरमाययी । कुमारस्तु तस्याः प्रेमकोपयितुर्न  
३० वचनं स्मरत्येकस्मिन् पादपे कुसुमायचर्य विरचयन्तं महेन्द्रं निरीक्ष्य जगात् । 'वयस्य, समेहि यथावाहं<sup>30</sup>  
मजायः । यद् द्रष्टव्यं तद्दृष्टमेव ।' ततो द्वावपि निधेतनमाश्रमगतुः । तत्र च महापद्मप्रेषितेन वारवनिताजनेन  
ज्ञानं कारितो । ततः कृतमोजनौ यावदासनस्यो तिष्ठतस्तावदेकया कामिन्या समागत्य कुमारस्य कटे  
३३ ताभ्युल्लमायि । कुमारेणोक्तम् । 'वेनेदं प्रेषितम्' । तयोदितम् । 'केनापि जनेन' इति । एवं सा<sup>33</sup>  
कदाचिद्भोज्यं कदाचिच्चाभ्युल्लं कदाचित्पत्रच्छेदं कदाचिदालेर्यं परमपि क्षेहरस्यिदोपपोषकं कुमारस्य  
योग्यं प्रतिदिनं प्रेषयति । एवं च तयोर्निजराज्य इव सुखेन तिष्ठतोः कियन्तः पुण्यमासुरा वासरा व्यतीयुः ।  
३६ § ६५) अथ हेमन्ते भूमिश्रुवा निमिचमिदमाकार्यं पुन्याः पाणिप्रदण्डलौ शृणुम् । तेन सर्वाण्यपि<sup>36</sup>  
ज्योतिःशास्त्राण्यलोक्य प्रोचे । 'फाल्गुनसितपञ्चम्यां बुधे स्वातिनक्षत्रे धामिन्याः प्रथमे यामे ध्यातीते  
प्रधानं गतदोषमुपपामलममस्तीत्यवधार्यतां वैद्येन ।' यथापि 'तया' इत्यहीरत्य कुमारस्याग्रे ध्यायितम् ।  
३९ 'कुमार यत्स, मयद्विज्ञानसत्यसाहसप्रामाण्यलोहवश्यायाः कुवलयमालाया निपोगञ्जिताय भवतो<sup>39</sup>  
ऽस्माभिः कृतः । अतः सांप्रतममुष्यां पञ्चम्यां कुमारो ऽमुष्या वेदिकामध्यमध्यामीनायाः पाणिप्रदण्डं  
करोतु ।' कुमारेणोक्तम् । 'यदादिशति देवस्तत्तया' इति । ततः कुवलयमाला पाणिप्रदण्डाकर्णनसेर-  
४२ यदनामुना प्रमोदमरमासुरा सर्वाह्वयोमेद्रमर्षगमा चिरसंचिनर्ष्यमाणमनोरथपथा न देहे न मोहे न<sup>42</sup>

१) B. 'तद्विषयनेन तत्तां. ५) B. 'एवैवविषयि 10) B. om. नर before तद्वच 18) B. B. om. [11], B. 'म-  
मा' for 'लोभेन 19) B. 'यद्भुजस्यकन्या' पुनराहु इति 20) B. om. यद् शास्त्रं कथयति 27) B. om. प्राप्त before मम  
प्रतिश्रुता 31) B. 'निते' for 'नितेन. 33) B. om. सा before दृष्ट. 39) B. 'नदी' for 'तया' इति वारवनिता.

1 विभुवने ऽपि माति स्म । तत्र राजकुले विवाहभोजनार्थं धान्यान्यानीयन्ते । क्रियन्ते विविधानि 1  
पक्वानि । विरच्यन्ते सर्वेभ्यः मण्डपमञ्चप्रपञ्चाः । रच्यन्ते वेदिकाः । प्रेष्यन्ते लेखवाहाः सर्वेषां  
3 स्वजनपञ्चन्यानाम् । निमज्ज्यन्ते सर्वेभ्यः यन्धुवर्गाः । भूयन्ते भवनानि । धरन्ते नानाविधान्यामरणानि । 3  
शोधन्ते नगरीरथाः ।

§ ६६) एवं विवाहादभ्युदयप्रवृत्तस्य जनस्य निधिलाभक्षण इव सौभाग्यनिर्मित इधोपयमदिवसः  
6 समागमम् । तस्मिन् दिने ऽविद्वामौक्तिकवाचतुष्पत्त्यापितप्राङ्मुखान्ते निवेद्य कुमारं कुलवृद्धा मङ्गल- 6  
स्नानमकारयत् । ततः स गोरीपर्वचन्दनपिष्टिमाह्नः प्रावृतकौरकज्वेतसदृशवसनः सिद्धार्थगोरोचनातिलकः  
7 कण्ठावलम्बितसुरभिकुसुमदामा महेन्द्रेण राजलोकेन चानुगम्यमानो जपकुञ्जरकुञ्जराधिरुदः प्रौढजना-  
8 न्वितो दक्षिणकरकमलाय दक्षैतुक्मदनफलः स्तुतिवातस्तूयमानगुणग्रामः प्रचुरमृदङ्गराहुपणवधेषु  
9 पीणास्त्रमुखरितदिक्चक्रबालो धृतसितातपत्रः पुरः प्रवर्तमानप्रेक्षणक्षणः क्षणेनोद्गहमण्डपमल्लचकार ।  
ततश्च स प्रावृत्तसितचीराया माह्व्याभरणभूषितायाः कुबलयमालाया लज्जवेलायां द्विजवरेणोपद्रुकिं  
13 करं करेण जग्राह । ततो ऽभिधवा गीतं गानुं प्रवृत्ताः । वादितानि सूर्याणि । निःस्नानस्वनाः प्रसन्नाः । 13  
पुरिताः शङ्खाः । आहता शल्यः । वेदोच्चारणायणा द्विजमानो मङ्गलपाठकाः पठन्ति । जयजयाद्यपरो  
लोकश्च । ततः प्रवर्तितं मङ्गलचतुष्टयम् । ततो निर्वृत्ते पाणिग्रहणमहोत्सवे पूजिते गुरजने कृते समस्त-  
16 करणीये स्वस्थाने समेत्य विविधरत्नविद्रुमनिर्मिततलिने गङ्गापुलिन इव राजहंसयुगलं कृतमङ्गलोपचारं 16  
तन्मिथुनमुपविष्टं दृष्ट्वा परिवारः सखीजनश्च मन्दं मन्दं निस्ससारः । तत्रस्वस्य तस्य निद्रासुखमनुभवतः  
क्षणदा क्षणमिष इयमियाय । ततः प्रामातिकृत्यैरधप्रतिबोधितः कुमारः कृतदेवाधिदेवनमस्तुतिर्नित्य-  
18 कृत्यमकरोत् । तत्रान्यद्वा कुमारो हिममिरिदिखरसमानं स्वसौधमारुह्य दक्षिणपक्षपाकात्प्रत्यासन्नं रत्ना- 18  
करं निरीक्ष्य क्षणं व्याचरन् यन् माभास्त्रविन्दुच्युतकप्रशोचक्रियागुप्तकृपायक्याविनोदैश्च कुबलय-  
मालया समं प्रीतिपरस्तस्यै । अजान्तरे कुबलयमालया सिद्धम् । 'देव, त्वया महत्तान्तः कथं परिहातः ।'  
ततः कुमारेण सविस्तरमयोष्यातो ह्यापहराद्यं मुनिनिवेदितचण्डसोममानभटमायादिस्थलोभदेयमोह- 21  
दत्तपञ्चजनपूर्णमवगाथापूरणपरिणयनपर्यन्तं सप्रेमं प्रोच । प्रिये, येदिकसुखमूलं विवाहकर्म वृत्तम् ।  
संप्रति पारत्रिकलौक्यप्रदं सम्यक्त्वमाद्रियस्व । यतः,

24 चिन्तामणिः श्रितः प्राणिस्वान्तचिन्तिताम्रादः । सम्यक्त्वं सर्वजन्तूनां चिन्तातीतार्थदं पुनः ॥ ४१६ 24  
तावदेव तमस्तोमः समस्तो ऽपि चिञ्जमते । यावत्सम्यक्सत्यतिगमांशुकवेति न हृदय्यरे ॥ ४१७

सदृष्टिर्देहिनीो ऽपि यः सम्यक्त्वपिलोचनः ।  
27 श्रुतिविधान्तनेत्रो ऽपि सो ऽन्यो यस्तद्विषयितः ॥ ४१८ 27  
यदि ते स्मृतिमेति सांप्रतं दयिते पूर्वमयः स्वचेतसि ।  
तदयश्यमिदं जिनेशितुर्वचनं निर्वृत्तिशर्मदं ध्रुव ॥ ४१९

30 भुवेति तस्य वचनं किल सा जगद् नाथ त्वमेव शरणं सुगुरुस्त्यमेव । 30  
देव त्वयाखिलपुरातनजन्मजस्यात् सम्यक्त्वभाजनमहं विहिता यदय ॥ ४२०

इत्याचार्येभ्रीपरमानन्दसुरिदिग्गजश्रीरत्नप्रभसुरिविरचिते श्रीकुबलयमालाकथासंक्षेपे श्रीप्रद्युम्नसुरिशोभिते  
33 कुबलयचन्द्रकुमारवनपरिभ्रमणविजयापुरीगमनजयकुञ्जरहस्तिवशीकरणसमस्यापूरण- 33  
कुबलयमालापरिणयनसम्यक्त्वोपदेशप्रभृतियर्जनस्तुतीवः प्रस्तावः ॥ ३ ॥

### [ अथ चतुर्थः प्रस्तावः ]

36 § १) अथ धीदृढवर्मणो वृषतेलेखवाहाः प्रतीहारनिवेदितः प्रविश्य कुमारं प्रणिपत्य लेखं पुरो 36  
विमुच्य चित्रपयामासेति । 'देव, धीतातपादा भवन्तमाकारयन्ति ।' ततः कुमारः पूर्वं लेखं प्रणम्योन्मुञ्च्य  
च स्वयं वाचयामास । 'स्वस्त्ययोध्यापुरीतो महापञ्चाभिपञ्जरीदृढवर्मदेशो विजयापुर्यां पुत्रं दीर्घायुषं  
39 कुबलयचन्द्रकुमारं महेन्द्रसमन्वितं साङ्ख्यसं गाढमालिङ्ग्य समादिशति, यथा 'अत्र तावत्तव दुःसहविर- 39

2) F रच्यते वेदिका 2) F तत स मिलिपण 9) B सुविज्ञः. 11) B 'भूषिताया वेदिकान्धमप्यातीनाया, कुबलय'.  
14) F निर्वृते 15) B B om. स्वस्थाने समेत 16) F B om. निद्रासुखमनुभवतः. 17) B inter क्षणदा & क्षणमिव.  
18) B दक्षिणपक्षे 35) B om. पुत्रं

1 हेण मम जलवहिःक्षितमस्त्यस्येव क्षणमात्रमपि न सुखावकाशः, तथा तव मातुः पुरीजनस्य च । अतस्त्वया 1  
 त्वरितमागत्य निजदर्शनपाथसा पाथोदेनेव पादपोवियोगततोऽहं निर्वाण्यः' इति । कुमारेण जगदे । 'प्रिये,  
 2 अस्माकमेव गुरुनियोगस्तत् किं कर्तव्यम् ।' तथोक्तम् । 'यद्युभयं रोचते तदाचरणीयमेव ।' ततः कुमारः 3  
 समुत्थाय महेन्द्रेण साकं श्रौविजयसेनमिति विज्ञपयामास । 'देव, ममायातस्य गृहपो दिवसा अभवन्,  
 उत्कण्ठितौ च पितरौ, अतः प्रसादे विधाय मां प्रेषयत ।' ततो नृपतिना विष्टः सांवत्सरेण निवेदिते  
 4 मुहूर्ते कुमारः कृतमहत्त्वविधिवैहवासीकादत्तामपादो निर्मितजिननमस्कृतिर्जयकुल्लरं गजमारुहानेकसे- 6  
 वकलोकपरिकलितो महेन्द्रेण सह प्रमुदितचित्तः पुरीतो निर्गत्य बाह्यभुवि प्रस्थानमङ्गलं विदधे ।

§ २ ) साप्पथो मातरं नत्वा तत्पालोकजन्यद्वयीः । पूर्णा हर्षविपादाभ्यां प्रोवाच नृपतेः सुता ॥ १ ॥

9 देहच्छायेव वेदेन पत्या यास्याम्यहं सह । मातस्त्वदहंसेवाया वियोगस्तु सुदुःसहः ॥ २ ॥ 9  
 मद्रोपिता लता मातर्विना जलनियेचनम् । पाण्डिमानमुपेप्यन्ति यथा प्रोषितयोषितः ॥ ३ ॥  
 मातर्मदीयविरहे कलापकलितः किल । कलापी तालमुभयं केनायं नर्तयिष्यते ॥ ४ ॥  
 13 जनन्युवाच किं यस्ते धरसे खेदं स्वचेतसि । नरेभ्यस्तुता पत्यं ददयमंस्तुतप्रिया ॥ ५ ॥ 12  
 तत्पुत्रि मा कथाः खेदं हर्षस्याने उच्य कः क्षणः । स्वर्धुनीकानसंप्राप्तौ को हि पदे निमज्जति ॥ ६ ॥  
 इत्युक्त्वा तनुजां क्रोढं स्वमारोप्य सवाण्डकम् । जुम्वित्वा च शिरोदेशे जनन्येवमशिक्षयत् ॥ ७ ॥  
 15 यस्ते चैत्यं गुणश्रेणिमीहसे स्वस्य सर्वदा । तद्गर्भमन्दिरप्राप्ता भूयाः प्रियमसंशयम् ॥ ८ ॥ 15  
 कार्यं श्वश्रुभूतिषु गौर्याहं गौरयम् । त्वयानुकूलया भाव्यं सपत्नीप्यपि संततम् ॥ ९ ॥  
 तदपत्यानि दद्यानि निजानीयाधितेषु च । कृपा कार्या न तु कापि गर्वः सर्वप्रतीपकः ॥ १० ॥  
 18 भुक्ते भर्तारि भोक्तव्यं स्वयं च शयिते सति । नीचैर्लोचनया स्वेयं नीरद्रीत्यगितासया ॥ ११ ॥ 18  
 दुःखिते दुःखिता पत्यौ दुःखिते सुखिता भवेः । कोपवत्यपि मा कोपं विदधीथाः कदाचन ॥ १२ ॥  
 कदापि पतिपादारविन्दद्वयचिलोक्लमम् । न हेयं सर्वदा सयेसतीमार्गोऽयमद्भुतः ॥ १३ ॥

21 § १ ) इति शिक्षां शिरसि चारोप्य पितरौ प्रणम्य परिजनमभिपृच्छ्य कुवलयमाला ततः कुमारान्तिः 21  
 कमागता । ततोऽन्यदिनै कुमारः कुवलयमालया समं प्रचलितः सन् जातानुकूलपवनः श्रुतचामखरस्वरः  
 सञ्चसमुत्तीर्णकण्ठशृङ्गक। तत्रैव समुद्यारितचाकयचनो व्यचिन्तयदिति । 'भगवति प्रवचनदेवते, यदि  
 24 तातं निरामयं पश्यामि पश्यं च प्राप्नोमि परिघर्षते सम्पत्कथं [ तदा ] कुवलयमालया समं प्रप्रज्यामा- 24  
 धयामि, तद्विषयज्ञानेन परिज्ञाय तादृशमुत्तमं शकुनं देहि, येन मे निर्वृतिः स्यात् ।' इति वाञ्छान्त्य-  
 श्चस्ति तावत्पुरस्तस्य मणिकनकमिर्मितं प्रलम्बितमुकाबचूलमातपत्रं केनाप्युपनीय विज्ञप्तम् । 'देव, अद्य  
 27 भूपत्य जयन्तीपुरीपतिज्यैष्ठो भ्राता जयन्तामिधो वसुधाधरः । तेन त्यजेतवे वैकताकृताधिपानं छत्ररत्नं 27  
 प्रेषितम्' इति । कुमारेण चिन्तितम् । 'अहो, प्रवचनदेव्याः प्रभावा, येन प्रथममेव प्रधानं शकुनम्' इति  
 ध्यात्वा तत्र स्थितस्य कुमारो राधा पौरजनेन चानुगम्यमाशो महता सैन्येन परिघृतः क्रियतीं भुयं परि-  
 30 गतः प्रोवाच । 'महाराज, व्यावृत्त्य भवलग्रहमलैकियताम् । पौरजनाश्च नियतं भवम्, यतो दूरे भवति 30  
 विजयापुरी ।' ततस्तेषु व्यावृत्तेषु कुमारः सपरीवारो गच्छन् कतिपयैरपि प्रयाणवैः सहस्रैलसमीपं संप्राप ।  
 अत्रान्तरे केनाप्यागत्य विज्ञप्तम् । 'नाथ, अत्र सरस्तीरे देवावतने महामुनिरेकोऽस्ति ।' इत्याकथं कुमारः  
 33 कुवलयमालया समं वन गत्वा मुनिं नत्वा सविनयं जगाद् । 'भगवन्, यद्यन्तः स्वीकृतनयनता इव विभावः 33  
 यामस्तत्र को हेतुः ।' ततो मुनिमतल्लिका निवेदितुमारब्धे ।

समस्ति लाटदेशान्तः पारापुर्यां नरेभ्यः । सिंहः प्राज्यतमस्यामा भानुनामास्ति तस्सुतः ॥ १४ ॥

36 चित्रकर्मप्रियः प्रायः सोऽहं श्रीडनकौतुकि । अन्यदा तत्पुत्रीबाह्योद्यानभूमिसुपागतः ॥ १५ ॥ 36

§ ४ ) तत्र च विचरता मया कलाचार्यं पको दृष्टः । तेनोक्तम् । 'कुमार, चित्रपटमग्नं महिषितं निरीक्ष्य  
 निवेद्यतां यदयं रम्यो न वा' इति । ततस्त्रालोकनेन मया चिन्तितम् । 'तत्किमपि पृथिव्यां नास्ति यच्च  
 39 न लिखितमस्ति' इति विसयस्तरमानसं मां निरीक्ष्य तेनोक्तम् । 'कुमार, मयात्र सकलमपि संसारः 39  
 विस्तारस्वरूपं चित्रितमस्ति, यन्मनुष्यजन्मनि यत्तिर्यग्भवे यत्ररके यत्रिदिये विविधं दुःखं सुखं चानुभूतं  
 तत्सर्वमप्यस्ति, अत्र तावन्मोक्षोऽपि, यत्र न जरा न मृत्युर्न व्याधिर्न व्याधिः ।' एवं कुमार, तेन निवेदिते

1 तस्मिंस्तद्वशे संसारचक्रचित्रपटे प्रत्यक्षीकृते मया चिन्तितम् । 'अहो, कष्ट संसारत्वात् । दुर्गमो मोक्ष  
भाग । अत्यन्तदुःखिता प्राणिन । विपत्ता कर्मगति । अहेनिविडनिगडसदानितो मूढजन । अशुचिमप'  
3 दाय । निपसिव विपयसुखम् । साक्षादेवैव जीवसाधो महासागरनिमग्न ।' इति चिन्तयता मया  
भणितम् । 'अहो, त्वयाय यदि चित्रपटो लिखितस्ततो न भणुष्यस्त्वम्, अनेन दिव्यचित्रपटप्रकारेण  
6 उपर चित्रपट दृष्ट्वा प्रोक्तम् । 'अहो उपाध्याय, पुनरेव तत् संसारचक्रपटो व्यतिरिक्तचित्रपटोऽयम्, ततो  
ममायमपि प्रत्यक्षीभियताम् ।' इदमाकर्ण्य कलत्रचर्येण भणितम् । 'कुमार, मयैव लिखितमेतद्वयोर्य  
8 जिज्ञोश्चरित विभक्त स्वरूप पश्यतु भवान् । एष चक्रपटुरिति लिखित । अत्रैव महाराजो महारथ । अत्र  
धनी धनमित्रो नाम यणिय । तस्य भार्यो देरीति । तयोस्तनुजौ द्वौ धनमित्रकुलमित्रौ । तज्जन्मानन्तर  
10 तदात्वमेव पिता पञ्चत्यमुपागत । सर्वोऽप्यथो निधनमियाय । ततस्तौ मात्रा कथं वृद्धिमानीतौ यौवन  
मयापतु । जनन्या निरादितम् । 'भवन्तौ व्यवसायं कुरुताम् ।' ततस्तौ वाणिज्यकृपिषामन्दिरकर्मकर  
12 वृत्तिप्रतिपुद्गमार्थं नारत्ताकरसमुद्बन्धनरोहणपर्वतारोहणानवरतसाविखननधातुवाद्यद्यूतक्रीडनस्यामिसे  
बाप्रवृत्तिविवरयक्षिणीसमाराधनगुरुपदिष्टमन्त्रसाधनप्रवृत्तिभिः प्रकारैर्नोपार्जनार्थं ताम्यत, परंपरादि  
काया गपि नोत्पत्ति ।

III § ५) ततोऽतीवदुःखितो ताविति सकल्पयत्यै यमूवतु । 'धिय धिय जीवितमलाकम् । य कोऽपि  
5 उपुपाय प्रारब्धते स सर्वोऽपि पूर्वकृतदुःकृतयशेन बालुकापिण्डकलनमिव खलमीति प्रागभात् । इषाञ्च  
लिङ्गतजलसंघात इव समीरप्रेतजीमूतपञ्चतिरिव विलयमाप्ताति । कथमनेन द्वैधेनायमेवामागमभाजन  
18 विहितौ । इदमपि देव सर्वेषामप्यन्येषामनवमम्, परमावयोरयममेव । तावत्सर्वेषैर्बालमनुना जीवितेन  
सर्वथा दुःखनिकरमिदरेण । अथ कस्मिंश्चिदुच्छिशिलोच्छयशिखरमारुह्यात्मानं मुञ्चय ।' इत्यालोच्य तौ  
तच्छिखरमाखण्डे प्रोचतु । 'भो पथैत, तव शिखरपतनसाहसेनायामप्रेतनमवे दारिद्र्यदुःखभाजनं न  
21 मयाव ।' इत्युदित्या तौ युगपदैव पायदात्मानं मुञ्चतस्तावत्तयो 'मा साहस मा साहस' इति च्चनि  
अपणाच्चनि पपात । त निशङ्ग ताभ्यां सर्वतो दिशः पश्यन्ना साधु कायोत्तर्गस्थित निरीक्ष्य भक्त्या  
प्रणिपत्य प्रोच्ये । 'परमेश्वर मुनीश्वर, भवतावा मृग्युत कथं निपेक्षितौ । मुनिनापि तत् प्रोक्तम् ।  
24 'युवयो किं धर्मायकारणम् ।' ताभ्यामुक्तम् । 'अगवन्, आययोर्दिदृक्षैव वीराग्यहेतुनाम्यत् ।' साधुना  
व्यभ्यधापि । 'भो पण्याजीवौ, भवन्तौ निर्वैदं कृत्या मा प्राणत्यागं तनुताम् ।' ताभ्यामुदितम् । 'भो  
यतीश, कथं कथं जन्मान्तरेऽपि न दारिद्र्यं पुनरप्यवो ।' अगवन्तं भणितम् । 'यदि भवन्तौ दीक्षाम  
27 दीक्ष्य तप समावरतस्तदेवविधदुःखमाजन भूयोऽपि न भवत ।' ताभ्यामुक्तम् । 'य प्रसादं क्रिय  
ताम् ।' ततस्तेन मुनिना जैनविधिना कुमार, तयो प्रवज्या दत्ता । इमी तौ प्रव्रजितौ मया चित्रपटे  
लिखितौ । ततस्तौ दुश्चरित तपस्तस्या समाधिना मृत्या देवभवमुपाजगमन्तु । तयो पुनरेक आधुपि स्वयं  
30 मीयुपि स्वर्गतश्च्युत्या पारापुर्यां सिंहमुपेतं सुतो भानुनामा सजात । स चाभोधाने त्वम् । य पुन  
द्वितीयो यणिजीव स ब्राह्म । इमं चित्रपटं समाखिण्य भवत प्रतियोगार्थं निहायत । तावद्भो भानु  
कुमार, प्रतिवृत्त्य मा मुह, मीम एष भयाम्बुधि, तरला कमला, हस्तप्राप्या विपत्तय, दुःख दारिद्र्यम्'  
33 इदमाकर्ण्य ऊहापोड कुर्वाण सहसैव भुञ्जितो भानुकुमार । स्मृतं जाति । परिजनेन वयस्यैश्च शीतल  
जलकदलीदलपवनादिभिः समाम्बुसित । तत् सजातस्वस्थचेतसा भानुनानुभूत पूर्ववृत्तं विलोक्य  
भणितम् ।

36 'सर्वथा त्वं गुरुर्नाथ त्वमेव शरणं मम । येन त्वयाधुना जैनाच्च निःश्रीलास्ति रोपित' ॥ १६ ॥ 36

§ ६) एव यदैस्तचरणपुष्पगपपण क्षणमेकं वारदभवं तावदुपाध्याय पताकाराजिराजिते  
विविधासपन्नरत्ननिर्मिते विमाने मणिपुण्ड्रालस्यलसमुच्छलदनुच्छदेहदीप्या दश दिशः प्रकाशयन्त  
39 एतमुकुटविराजमानं विमानसंस्थितमा मानं प्रकटीकृत्य जगाद । 'मो भानुकुमार, दृष्टस्त्वयैव संसार-  
महीचक्रवित्सारः ।' ततो मया तथीरीक्षणसजातवैराग्येण स्मृतपूर्वभवेन देवस्य पुरस्तादक्षणेवामार  
णानि विमुच्य स्वयं विनिर्मितोत्तमाङ्गपञ्चमुष्टिकलोचस्तदेवार्पितरजोहरणमुखपत्रिकाप्रतिप्रहाधुपधिय

- १ धानतो निष्क्रान्तः । ततो ह्राहारवमुखरो वयस्यवर्गः परिजनश्च सिंहनरेणसकशमुपागमत् । तेन देवेन 1  
ततः प्रदेशतोपहृत्यात्र निर्जने बने मुक्तो ऽस्मि । सांप्रतं पुनः कमप्याचार्यं मृगयामि, यदन्तिके तपस्त-  
३ नोसि ।' इदं निशम्य कुमारेणोक्तम् 'अहो, महाविस्मयकारी वृत्तान्तः ।' ततो महेन्द्रेण सम्यक्त्वं 3  
गृहीतम् । कुमारे ऽपि महेन्द्रकुवलयमालाभ्यां सप्रमावासमागत्य कृतकृत्यः श्रद्धयार्थमास्वाप्सिम् । ततः  
पुनरपि निर्मले गगनाङ्गणे तिरोहितेषु तारानिकरेषु समुदिते दिनेशे कुमारः प्रदत्तप्रयाणकः क्रमेण  
६ विन्ध्यगिरिकान्ताराख्यं समावासितः । तत्र स कुमारः कृतदिवसरात्रिकृत्यः कुवलयमालया समं 6  
पत्यङ्गे प्रसुतः ।

- § ७) ततो निशीथे यावज्जागर्ति तावद्विन्ध्यगिरिशिखरकन्दरान्तरे ज्वलनं ज्वलन्तं विलोच्य  
१ विकल्पमालाकुलः समजनि । 'अहो किमेतत्, किं तावदेव चन्द्रवः, किमुतान्यत् । अत्र च पार्श्वेषु 9  
परिभ्रमन्तः के ऽपि पुरुषा दृश्यन्ते । किं वा राक्षसाः, पिशाचा वा । ततो ऽग्रतो भूत्वा सम्यग् निमाल-  
यामि किमेतच्चलति, क एते पुरुषाः ।' इति विचिन्त्य सुचिरं निमृत्तपदं समुत्थितः कुमारः कुवलय-  
१२ मालां तल्लिने सुतां विमुच्य स्त्रीकृतखड्गप्रज्वलनन्दका कटीतटनियन्त्रक्षुरिकः प्राहारिकान् वञ्चयित्वा गर्भं 12  
प्रवृत्तः । ततस्तेन ज्वलनान्तिके धातुयादवातां वितन्वतः पुरुषान् विलोक्य चिन्तितम् । 'यदमी धातुया-  
दिनः किमेतेषामात्मानं प्रकटीकरोमि किं या न, कदाचिदेते चरकाः कातरहृदो ऽमी दिव्य इति मां  
१५ संभाव्य भयभीता नदृश्यन्ति विपत्स्यन्ते वा, तदिह स्थित एव तेषां वाचः श्रोण्यामि' इति । तदा तत्र 15  
तैरपीत्युक्तम् । 'यद्यद्य कटकः सर्वो ऽपि विघटितत्वावदिदानीं करणीयं किम् इति । किमत्रापरः कार्यः'  
इति यवन्तञ्चलिताः । कुमारेण भणिताः 'ओ ओ नरेन्द्राः, किं व्रजत ।' वैरित्युक्तम् । 'भवतो भयेन ।'  
१८ कुमारेण भणितम् । 'कथं भवतां भयम्, अहमपि अचन्मध्यवर्ती नरेन्द्रः, ततः सर्वमपि निवेद्यताम् ।' 18  
ततस्तैर्जपितम् । 'अहोरात्रं यावदस्माभिः सुवर्णं श्रान्त्याध्मातं परं सर्वमेव भस्मीभूतम् ।' ततः साहसम-  
वलय्य कुमारेण देवगुरुचरणस्पर्शनप्रवीणान्तःकरणेन तेषां पुरस्तेनैवौपधयोगेन सुवर्णं निरमायि ।  
२१ सर्वैरपि तैः प्रमुदितैर्विहातम् । 'देव, अद्यप्रभृति भयानेवासाकं गृहः । बयं तु तव शिष्या एवातो विद्या- 21  
दानप्रसादो विधेयः ।' कुमारेण तत्प्रणीतभक्तिपरीतचेतसा योनिप्राभृतग्रन्थप्रयोगाः कल्पयि कथिता-  
स्तपाम् । कुमारेण प्रोक्तम् । 'प्रजापत्यै स्तुतिं भवद्भ्यः । यदा कदाचिद्युवमयोध्यायां कुवलयचन्द्रभूषणं  
२४ शृणुत तदा सत्वरमेव समागन्तव्यम्' इति वदन् कुमारः कटकसंनिवेशे कुवलयमालाया विमुक्तायाः 24  
कुमारदशनेन महदुल्लंघयित्वा पुनः संप्राप्त एव । ततस्तया प्रमुदितया प्रोक्तम् । 'देव, कुत्र गता  
भवन्तः ।' ततः कुमारेण धातुयादिवृत्तान्तं सर्वमपि निवेदितम् । ततो निःश्वसनिःस्वतपद्वृत्तद्वयम-  
२७ ळ्लपाठकपठितादीनि विभातविभावरीचिह्नानि मत्वा कुमारेण भणितम् । 'अये प्रिये, प्रभातप्राया रजनि- 27  
रजनि । क्षपापतिरपि क्षपितकिरणमणः । चरणायुधसंहतिरपि मन्दं मन्दं रीति च । सांप्रतं देवगुरु-  
वाच्यकार्याणि कियन्ते' इति वदन् कुमारो निर्मलजलक्षालितवदनकमलः श्रीमति गृहचैत्ये प्रविष्ट्य  
३० देवाधिदेवमेव स्तोतुमारभे । 30

- 'सुप्रभातं जिनैन्द्राणां धर्मयोधविधायिनाम् । सुप्रभातं च सिद्धानां कर्मौपघनपातिनाम् ॥ १७ ॥  
सुप्रभातं गुरुणां तु धर्मव्याख्याविधायिनाम् । सुप्रभातं पुनस्तेषां जिनसावप्रदर्शनाम् ॥ १८ ॥  
३३ सुप्रभातं तु सर्वेषां साधूनां साधुसंप्रतम् । सुप्रभातं पुनस्तेषां येषां हृदि जिनोत्तमः ॥ १९ ॥ 33  
§ ८) पर्वविधां स्तुतिं विधाय कुमारः करिवारकूटः सुखासनाधिकरूढया कुवलयमालया समं  
विविधतुरण्युरगुणविवारितमहीतलसमुच्छलत्तुच्छरेणुनिकरपरिपूर्णमाणसफलदिग्मण्डलमुखनिकर-  
३६ दिनकरप्रसजावबुद्धिशङ्कासहर्षशिलण्डिताण्डवितकलापपञ्चामनेन घनान्तरेण संचचार । ततो 36  
ऽनवरतदत्तप्रयाणकः कुमारो ऽयोध्यापुरीपरिसरमलंचकार । तमायान्तं श्रुत्वा तदात्वाधिकप्रमोदयश-  
समुल्लसद्रोमाश्चकचतः क्षितिपतिः सपरिजनः सान्तःपुरः कुमारसम्मुखमाजगाम । ततः स्वदर्शन-  
३९ मात्रेणैव दृढवर्ममहीपतिः कमलबन्धुरियं कमलाकरं कैरवबन्धुरियं कैरवसंचर्य घनाघन इव घनमुहूर्त्स- 39  
घातं मधुरिय पिकनिकरं तं कुमारं शृणुं प्रमुदितमानसमासत । ततो ह्रावपि स्नेहभरपरव्यशमानसो  
वाप्याविलोचनौ यभूवतुः । ततः कुमारेण महाविनयशालिना पितृमातृचरणद्वन्द्वमद्वन्द्वमप्यस्या

- 1 प्रणतम् । तन्मयानुत्तम् । 'यत्स, अतीव दृढवर्तिहृदयो भवान् यन्मू । अथा पुनस्त्वस्मिन्निर्भरप्रसूतदु 1  
सहविरहज्जालायलीडु खितौ सजीवमप्यात्मानं मृगमिव मन्यमानौ स्थितौ । ततो यत्स, चिर जीवासाक  
3 जीवितेन ।' राणा पृष्टम् । 'तदा तुरगेणापहतं कुत्र गतं, कुत्र स्थितं, इत्येतत्सर्वमपि स्वल्पमावेदय ।' 3  
एतदाकर्ण्य कुमारेण यत्र यत्र भ्रान्तं यत्र यत्र यद्वृष्टमनुयुतं च तदपिरमपि विशतम् । इतश्च मध्याह्ना  
घसरे मागधेन निधेदिते तत्रैव विहितमञ्जनमोज्जनौ दृढवर्त्मकुललयचन्द्रौ सुख समासीनौ क्षण  
6 स्थितौ । ततः ,

दृढवर्त्मसुतं शस्ते मुहूर्ते गणकोदिते । गजपृष्ठप्रतिष्ठेन भूमिभर्त्राप्रयायिना ॥ २० ॥

हुषारैर्वारणैरश्ववारैर्वारितवैरिभिः । मनोरमे स्यन्दनौघे सनदैः सुमतेः सप्तम् ॥ २१ ॥

- 9 प्रयायमाननि स्वान्स्वानङ्गविरिताम्बर । विषीकमानभाङ्गलोपचारश्चतुस्रिभिः ॥ २२ ॥ 9

आकर्ण्यक्षुभाकार्येणन्दिवृन्दभया स्तुतिम् । वनीपकाना दीनाना वदद्दानं पदे पदे ॥ २३ ॥

जयकुल्लारालह पश्यन् मञ्जान् प्रपञ्चितान् । सुवावचूलसधीकविचित्रोल्लोचरोचितान् ॥ २४ ॥

- 12 वृद्धाङ्गनाशिपो वृद्धन् प्रतीच्छन्नक्षताङ्गताम् । समाससाद प्रासाद विशद सप्तभूमिकम् ॥ २५ ॥ 12

पद्मि कुलकम् ॥

§ ९) तस्मिन्नेव मुहूर्ते धीरदृढवर्मणा कलकमयासने निवेद्य कुमारस्य जयजयशब्दपूर्वमाणभस्तल

- 15 वारवामीकादिपचितैः कलशैः सजीर्यसमानीतोदकसकृते सर्वलोचप्रसङ्गं युयराजपदाभिषेकध्वजे । 15

ततस्तेन राजलोकेन नमस्तुतं कुमार । राणा प्रोक्तम् । 'यत्स कुमार, पुष्पयानसि, यस्य भवान्शस्त

नुज । अथैव चिरसचितो मनोरपरय परा प्रमाणकोटिमधिबुद्ध । अतः प्रभृति त्वमेव राज्यभारधौरेय ।

- 18 ततः प्रीतिप्रकर्षेण रोमहर्षयुतो नृप । राज्यप्रधानमन्त्रस्य तनुज सम्प्रक्षिपत्य ॥ २६ ॥ 18

राज्यभारपुराणुर्यं धर्यं यत्स गुणैस्त्ययि । अद्यापि न परं लोकं साधये तेन मे दया ॥ २७ ॥

विश्वम्भरायासत्पय्यावाकन कलितयोवने । मयि शस्तं पुनर्युक्तं वनं परित्तयौवने ॥ २८ ॥

- 21 परं भोगकलहास्य कर्मणं ज्ञेयमस्ति मे । यावत्तत्पत्यया राज्ये भूयता सहकारिणा ॥ २९ ॥ 21

कुमारोऽपि पादौ प्रणम्य प्रोवाच । 'यत्किंचिच्चात स्वयमादिशति तद्वदय मया विधेयम्' इति । ततः

कुल्लयमालया गुरुजनस्य प्रणतिश्लोके । गुरुजनेनाप्यभिनन्दितासीद्वैचोभिः । कुमारोऽयं यौवराज्यपदं

- 24 पालयन् स्वगुणैः सर्वैरसमो यन्मू । अपि च । 24

सितोर्मरीक्षितैस्तस्य चरितैर्नितैरयम् । राजलोके समग्रोऽपि सर्वदानन्दभूरभूत् ॥ ३० ॥

धिनात्यलङ्घ्यधाराभिर्धरा धाराधरो यथा । तथायमर्थसपातेरत्यर्थं सार्धमर्थनाम् ॥ ३१ ॥

- 27 § १०) ततश्च कियत्यपि गते काले सुप्तसदभ्रमये ध्वतीते राणा भणितम् । 'यत्स कुल्लयचन्द्र, 27

एष कालो मम धर्मसारायने तत्तत् करीमि ।' कुमारेण प्रोक्तम् । 'महाराज, युक्तमुक्तम्, परमेकं पुन

विमर्षये धर्मे कुलोचितं यद्य कर्तव्यम् ।' राज्ञोक्तम् । 'यहयो धर्मोपाया, कोऽयं कुलोचितः ।' कुमारेणो

- 30 क्तम् । 'य इच्छाकुवश्यै पूर्वैरे कृतं स एवोचितः ।' तदाकर्ण्य राजा धर्मपरीक्षार्थं देवतापूजे कुलदेवता 30

धियमावाधयामास । ततस्तस्य राज कुसुमलक्षरे स्थितस्य पद्मं यामा व्यतीता । अथ निशीघ्रे गगन

तले वाणी समुद्गता । 'मो नरेश, यदि भवतो धर्मसारेण कार्यं तत इच्छाकुवश्यैकुलधर्मं गृह्णाप ।'

- 33 इति यदन्त्या कुलदेवतया त्रिधा प्रत्यक्षीमूय हेमपट्टिकाखण्डं बाह्यीलिपिसनार्थं समर्थान्तर्धानं विदधे । 33

समिरीस्य नरोपरं प्रमुदितः प्रो कुमारमाकार्यं सर्वमपि निशावृत्तं निवेदयामास । ततः कुमार पित्रा

देवेन तत्र लिपिं वाचयितुं प्रवृत्तः इति ।

- 36 'ज्ञानदर्शनपारिव्रजस्यमनुत्तरम् । साधन मोक्षमार्गस्य निधानं शिवशर्मणात् ॥ ३२ ॥ 36

न हिंस्य यत्र नासत्यं न स्तोत्रं प्रलपालनम् । परिग्रहप्रमाणं च रात्रिभोजननिवृत्तिम् ॥ ३३ ॥

सर्वदोषविनिर्मुक्तो यत्र देवो जिह्वेभर । महाव्रतधरो धीरो गुरुधर्मोपदेशकः ॥ ३४ ॥

- 39 पूर्वापरविष्कम्भानाम श्रीशिषसमम । मुक्तये धर्मं एवायं प्रतीपस्तु भवन्नमो ॥ ३५ ॥ 39

§ ११) एव पश्चिते धर्मस्वरूपे राजोक्तम् ।

नर्नं ज्ञायते, के ते धर्मपुरुषा, येनामेव धर्मं

40 यत्स कस्यचिदर्थं पतलिपिसवादी भवति स ॥ 40

१ स्थानं निवेद्य धर्मं पप्रच्छ । सर्वैरपि निजनिजागमानुसारेण धर्मो निवेदितः परं तस्य चेतसि स्थितिं न 1  
 वयन्ध । ततो राज्ञा जैनमुनयः पृष्टाः । 'यूपं निजं धर्मं निवेदयत' । ततो गुरुणा 'यो धर्मः कुलदेवतया 2  
 ३ निवेदितः स एव धर्मो धर्मसारः' इति प्रकृषितः । ततो भूपः कुमारं विलोक्य वभाषे । 'सम्पन्नोऽयं मोक्ष- 3  
 मार्गक्षम इति । सर्वेषामपि धर्माणामेव एव मुख्यः । एष एव कुलदेवतया दत्तः । इक्ष्वाकूणामयमेव 4  
 कुलधर्मः ।' कुमारेण विश्रुतम् । 'यदाहं तुरङ्गमाविष्टदैतस्यैव धर्मस्य बोधार्थं देवेनापहतः । मयारण्ये 5  
 ६ मुनिसिंहदेवा विलोकिताः पूर्वमयसंगताः पूर्वमेव ऽप्यमुमेव धर्ममाराध्य ते स्वर्गं गतवन्तः । तैरप्येतं 6  
 धर्मं निवेद्य कुवलयमालाबोधार्थमस्मि प्रेषितः । येन च शुकेन तं देशं गतानामस्माकं प्रवृत्तिर्भवतां पुरो 7  
 निवेदिता तेनाप्ययमेव सार्वेशो धर्मो दृष्टः ।

८ रजोहतिः कराम्भोजं मेजे यस्य नरेश्वरः । पुरन्दरो ऽपि तं स्मौति सादरं विगतादरम् ॥ ३६ ॥ 9  
 स्वयं स्यामी जगन्नाथ पाथोनाथः रूपाम्बुजः । समायामादिशद्दर्शममुमेव जिनेश्वरः ॥ ३७ ॥  
 साधयो ऽपि मया दृष्टा धर्मो ऽत्र स्थितिशालिनः । उत्पाद्य केवलज्ञानं महोदयपदं ययुः ॥ ३८ ॥  
 12 तेन विशिष्यसे तात जैनधर्मः सुश्रमेव । सर्वेषामेव धर्माणां प्रथमेव मनोरमः ॥ ३९ ॥ 13  
 दुर्वात्सारणाकीर्णं रङ्गजुहुरङ्गमम् । भवेद्राज्यमपि माज्यं न धर्मस्तु जिनोदितः ॥ ४० ॥

११ § १२) तायदेव भवता भवतापहारी दुर्लभो जिनधर्मः प्राप्तस्ततो निपुणेन त्वयायं विधेयः ।' राजा 1  
 15 'तथा' इति प्रतिपद्य प्रोधाद्य । 'अहो, सत्यमेतदयं धर्ममार्गो दुर्लभः । तया वयं पलितकलितक्षिरस्तः 15  
 संजाताः परं धर्माणामन्तरं नाशगतम् ।' 'मोक्षलोभना, तत्रभवतां भवतां स्थानं न वयं जानीमः ।' 'गुरु-  
 णोक्तम् । 'राजन्, बाह्योद्यमे कुसुमगृहचैत्ये ऽस्ति ।' राज्ञोक्तम् । 'व्रजत यूपं स्थानं कुत कर्तव्यनि,  
 18 प्रमाते स्वमेव्यामि' इति वदन् कुमारमहेन्द्राभ्यां समं क्षापितरुतस्यौ साधयो ऽपि स्वं स्थानमलं चक्रुः । 18  
 ततो दृढवर्मावशेषमपि भवस्वरूपं मायागोलकमिव, इन्द्रजालमिव, आदर्शप्रतिबिम्बमिव नेत्ररोगि-  
 पिभाबरीवरयुगलावलोकनमिव, मरुमरीचिकानिधयावभासनमिव गन्धर्वपुरनिरूपणमिव, अविचारित-  
 21 रामणीयकमियाकिंचित्करमनुपादेयं विचिन्त्य संजातवैराग्यः कुवलयचन्द्राय सत्ताङ्गं राज्यं ददौ, इति 21  
 च शिक्षां तं प्रति अगात् । 'परस कुवलयचन्द्र, श्रावयुक्तयुक्तस्य पठितसर्पशास्त्रसारस्य तत्र धयलित-  
 22 धवलनमिव पिष्टपेषणमिव विभूषितविभूषणमिव शिक्षाप्रदानं, परं पुत्रप्रीतिर्मां मुखरयति ।

23 दुरन्तदुरितोपायाश्च पलाचपलास्तथा । स्त्रियः श्रियश्च तत् कापि मा भूयास्तद्वदोषवः ॥ ४१ ॥ 24  
 लब्धेस्तारं पदं प्राप्य त्वया कार्यविदा सदा । गुरोो न लघुत्वेन दर्शनीयाः कदाचन ॥ ४२ ॥  
 त्वया वक्ष्यातुरागेण पालनीया निजाः प्रजाः । यतः प्रजालता नीतिनीरसिकाः फलन्त्यसूः ॥ ४३ ॥  
 27 अन्तरङ्गारिपटुर्गजयाय भवतादरः । शाले शाले च कर्तव्यो बहिरङ्गारिघातये ॥ ४४ ॥ 27  
 भाराध्या सर्वदा विद्यानवधाः स्थविरास्त्वया । मञ्जतां व्यसनान्भोघी वृक्षसेषा हि मङ्गिनी ॥ ४५ ॥  
 राज्यधीः काममाहेयी व्यापगोमलकोपिता । निकामं कामदुश्चालिं प्रवृत्ते वधुधामुजाम् ॥ ४६ ॥  
 30 § १३) इति शिक्षां दत्त्वा दत्तदीनजननदानः क्षमानितस्वजनः कृतचैत्सादाहिकामहः सुतकारितं 30  
 शिविकामरुह्य नृपो गत्वा कुसुमगृहचैत्ये तस्यैव गुरोरन्तिके प्राप्ताजीव । तदग्रे कदगावता गुरुणा  
 मनुष्यमयोपरि युगसमिडापरमाणुदृष्टान्तौ प्रकृषितौ । तथा हि ।

33 समप्रद्वीपवाधीनां पर्यन्ते ऽस्ति महोदधिः । स्वयंभूरमणो नाम वलयाकारतां गतः ॥ ४७ ॥ 33  
 देवः कोऽपि युगं प्राच्यां प्रतीच्यां समिलां पुनः । स्थापयेद्य सा अष्टा जले तत्रातलस्युशि ॥ ४८ ॥  
 अपारे चानिवारे च परितो ऽपि चलाचला । युगे चलाचले योयं लभते न कथंचन ॥ ४९ ॥ युगम् ॥  
 36 प्रचण्डचातवीचीभिः प्रेरिता सा कथंचन । युगे न लभते योयं जन्तुर्न तु जनुर्जुगाम् ॥ ५० ॥ 36

[युगसमिडादृष्टान्तः ।]

तथाहि त्रिदशः कश्चिदासतनहपन्मयम् । स्तम्भं महान्तमाचूर्य दग्धिक्षेपनिभं व्यधात् ॥ ५१ ॥  
 39 तदूर्ध्वं स समादाय तूर्णं गत्वा सुराचले । चूलिकायामवस्थाप्य नलिकां स्वकरो ऽकरोत् ॥ ५२ ॥ 39  
 तत्रस्थितेन फल्लव्य तथा ते प्रलुपैजसा । ते ऽणवः पातिताः सर्वे दिशामु चतसृष्वपि ॥ ५३ ॥  
 फल्पान्तकालमोन्मीलदुद्दाममस्ता हताः । सर्वे ऽपि पश्यतस्तस्यादद्यास्ते जहिरि क्षणात् ॥ ५४ ॥

- 1 सुपर्वपदैतमष्टैस्तैरेव परमाणुभिः । स सुपर्वपि नो कर्तुं समर्थस्तं पुनर्यथा ॥ ५५ ॥ 1  
दुष्कर्मप्रशतो ब्रह्मज्ञाया मानुषजन्मनि । निस्तुपं मानुषं जन्म जन्मी न लभते पुनः ॥ ५६ ॥  
3 परमाणुदृष्टान्तः । 3  
ततः स राजर्षिर्द्विभिर्दक्षिणाविचक्षणः चारुचारिषं समाचरन् गुह्या सह विजहार । कुचलयचन्द्रस्यापि  
निखिलभूपालमण्डलीमुकुटकोटिनिवृष्टचरणारविन्दस्य विपुलामांसमुद्गमेखलां पालयतः प्रभूता वातरा  
6 धृतियुः । 6

§ 13) अत्रान्तरे पद्मकेसरसुरः स्वानि च्यवनचिह्नानि परिप्राप्य दुर्मनाधिन्त्यामास ।

'येन मा ब्रह्म जीव त्वं दीनत्वं हृदि मा व्यधाः । तावदेव हि भुज्येत वायदायुरुपाजितम्' ॥ ५७ ॥

- 9 ततः संप्रति बालोचितं क्रियत इत्यामात्यायोध्यायां सुरः कुचलयचन्द्र-कुचलयमालयोः पुरः कथ- 9  
यामासेति । 'यथामुकमासे ऽमुकदिचसे सुचयोः सनुर्मपिय्यामि तस्यदिमानि पद्मकेसरनामाद्वितानि  
कटककुण्डलहारार्पहारदीनि भूपणानि स्वीकियन्ताम् । तानि च प्रसूतवुद्धिस्तिरस्य मम तनौ  
12 निवेद्यानि, येनेतानि चिरपरिचितानि प्रेक्षमाणस्य मम जातिस्मृतिरुपपद्यते' इत्यादिवाच्यतया च 12  
त्रिदशः स्वस्थानमागतः । ततः कियद्भिर्दिनेः सुरभ्युत्था कुचलयमालाया नमं सुतत्वेनोदपद्यत । ततः  
सापि समये पवित्रं पुत्रं प्रासूत । पित्रा मध्ये पुरं विरचय्य बर्षापनकमहोत्सवे संगते ब्राह्मणे दिपसे  
15 तस्य मुनिना पूर्वमुदितनमियालं 'पृथ्वीस्तार' इति विद्मे । स कुमारः कलाकलापेन यौवनेन च 15  
स्वीक्यते । तस्य पित्रभ्यां ताभ्यामरणानि सप्रर्वितानि । तानि पश्यत एव तस्य प्रागपि कापि दृष्टान्ये-  
तानीत्युहायोदहतो मृडाजनि, जाति च ससार । ततः शीतेन तोवेन वायुना चाभ्यासितो लब्धचैतन्यो  
18 दृष्यामिति । 'अहो, तत्र तानि सुखाम्यनुभूय पुनरीदृशानि मुच्छानि मनुजजन्मतानि जीवो ऽभिलपति, 18  
इति धियर् मोहं धिक् च संसारायासं यत्र निरन्तरमाधिष्याधिष्यथितो जनः, तदहं संसारदुःखपरंपरा-  
परामयविधापिनीं प्रमज्यां गृहीत्वात्मानं साधयिष्ये' इति चिन्तयन् स वपत्यैर्मजितः । 'कुमार, तव  
21 स्वास्यशरीरस्य किमेतद्व्याहितम्' तेनोक्तम् । 'ममाजीर्णविकारेणैषा मसिरुपधा, तेन न पुनरात्म- 21  
स्वभावो निवेदितः ।' एवं ब्रजस्तु दिमेव कुचलयचन्द्रभोक्तम् । 'कुमार, राज्यं गृहाण, अहं प्रमज्यां  
महीन्ये । कुमारणेोक्तम् । 'महाराज, त्वमेव राज्यं प्रतिपालय, अहं पुनर्दीक्षां स्वीकरीष्ये ।' राजादिष्टम् ।  
24 'अद्यापि बालस्यै राज्यसुखमनुभव, यद्यं पुनर्मुक्तभोगा दीप्तं प्रहीयामः' इति कुमारं प्रतिबोध्य 24  
भूपतिर्निर्विण्णकामभोगः प्रमज्याग्रहणमनाः कस्यापि गुरोरागमनमभिलपन्तस्यौ । अन्यदिने वृत्तमहा-  
वानः संमानिताशेषपरिजनः कुचलयमालाया सप्तं धर्मयार्तां वितन्वानः क्षमापनः सुत्वा पाश्चात्य-  
27 निनीयासे प्रथममेव प्रबुद्धचिन्त्यामासेति । 27

§ 14) 'दुष्पारं प्राप्य मानुष्यं दक्षिणावर्तशाहवत् । विचारचतुरैश्चिन्त्या हेयोपादेयहेतवः ॥ ५८ ॥

मानुषत्वप्रतिषेधं कुले जन्म विशेषतः । धर्मः कृपायौ जैनरूपमेतद्धि दुर्लभम् ॥ ५९ ॥

- 30 अस्यास्ते पुण्यभाजस्ते निस्तीर्णस्तैर्मयार्णवः । ये संगमपरित्यागनियमाध्वगतां वयुः ॥ ६० ॥ 30

त एव कृतितो ऽसूयन् मुपनधीविदोयकाः । जिनेन्द्रजलिस्त सर्वेविरतिर्यैरलंकृता ॥ ६१ ॥

धन्यानि तानि क्षेत्राणि यत्र जैनमुनीश्वराः । भ्रमन्ति सिद्धमलका मुक्ताकाराः शुभाशयाः ॥ ६२ ॥

- 33 पुण्यतिथिस्तिथिः सा का सा या पारो ऽपि क स थ । तन्मुहूर्ते च किं भाषि ममामोदप्रमोदक ॥ ६३ ॥ 33

यस्मिन् पवित्रचारित्रचित्राणामुपमोदयात् । मग्ननःसरसीजन्म स्यैरत्नमुपयास्यति ॥ ६४ ॥ शुभम् ॥

प्रधानपान्यतो येन दीक्षादीशक्षाशिलोपरि । क्षालयिष्ये मनोवासः कुवासमलिनं कदा ॥ ६५ ॥

- 36 इति चिन्तयतस्तस्य भूपतेः प्रमातियमङ्गलपाठकः पपाठ । 36

'इतस्तमसतीकः पातितनश्चसुमटसंघातः । प्रसूतप्रतापनिकरः सूरः पृथिवीपतिकर्देति' ॥ ६६ ॥

एतद्वक्त्रं राक्षसं चिन्तितम् । 'अहो, सुन्दरोपश्रुतिः सुतपन्त्याय ।

- 37 नमस्ते लोकनिर्मुक्त नमस्ते द्वेपवर्जित । नमस्ते जितमोहेन्द्र नमस्ते ज्ञानभास्कर' ॥ ६७ ॥ 37

इति यद्वत् भूतिः शायनीपादुचस्त्यौ । ततो 'नमो जिनेन्द्र्यम्' इति चन्द्री संक्षमपरा विदशतदिनी-

2) = अनुजन्म (partly in the margin) 5) = कृपाकृन्दस, = adds समुहं before समुद्रदेशार्थं, = चालयन्

for वासयन्. 13) = inter. वनेन & पुद 14) = 'यरोत्तम'. 24) = = m. दीक्षां प्रहीयामः. 25) = महादान-

समानितादरे, = मिश्रित for शिन्धवः, = adds दृष्टय before दृष्टय. 33) = = ७७ for ७७ वा.



- १ पुलिनकल्पात्तत्पादुत्थाय कुवलयमाला पतिं प्रति प्रोवाच । 'यतावतीं वेलां यावद्दोस्वामिना किं चिन्ति- 1  
तम् ।' राजा जल्पितम् । 'पृथ्वीसारं कुमारं राज्ये निवेक्ष्य प्रमज्ज्याग्रहणेनात्मानं साधयिष्ये' इति । तथा 2  
३ प्रोक्तम् । 'यदा विजयापूर्वा आवां निःसृतौ तदा प्रियेण प्रवचनदेवता विप्रसा, यदि भगवति जीवन्तं तातं 3  
परिपश्यामि राज्यमिपेकं च प्राप्नोमि ततः पश्चात्तुजं राज्ये निवेक्ष्य व्रतं गृह्णासि, ततो देवि शकुनोत्तमं 4  
विधेहि' इत्युदिते केनचिन्नरेणातपवमुपडोक्तम् । ततः स्वामिना जल्पितम् । 'दयिते, प्रहृष्टमेतच्छकुनं 5  
६ सर्वापि संपत्तिः संततिश्चास्माकं भाविनी' इति तत्सत्यं ज्ञातम् । सांप्रतं प्रमज्ज्यापालनस्यानुष्ठानं ततो 6  
युक्तमेव । ततस्तस्याभ्यासाय । 'धर्मस्य त्वरिता गतिः', अतो देव, कथं विलम्बः, त्वरितमेवात्महितं वितन्यते । 7  
राज्ञोक्तम् । 'देवि, यद्येवं ततः कुत्रचिद्दुरवो विलोक्या येन यथा चिन्तितं प्रमाणपदवीमध्यारोहति ।' 8  
९ § १६ ) ततः प्राभातिकं कृत्यं विधाय भूनायकस्तत्रैव दिने पृथ्वीसारं कुमारं राज्ये ऽभिषिच्य द्वितीय- 9  
दिवसे शिरोगृहासनस्यौ नमोमध्यमध्यासीने नमोमणौ साधुयुगलं भिक्षार्थं नमन्तं रथ्यामुखे वीक्ष्य 10  
प्रासादादुत्तीर्य सुखासनाधिकृतः कियज्जनावृतो गत्वा प्रणिपत्य प्रोवाच । युवयोर्निरामयः कायः ।' 11  
१२ साधुभ्यामुक्तम् । 'कुशलमावयोर्युक्तां चरणसरणप्रवीणान्तःकरणयोः' । राज्ञोक्तम् । 'शुक्राणां किमभि- 12  
धानम् ।' ताभ्यामुक्तम् । 'इदंयुक्तं दृश्यः प्रातर्गुरुयिनयसफलशालार्थः कन्दर्पदर्पसर्पसर्पादिर्दर्पफलि- 13  
काययोः शुक्रः ।' राज्ञोक्तम् । 'भगवान्, किमु स असत्संबन्धी रक्तमुकुटस्य राजर्षेः पुत्रो दर्पफलिकः, किं 14  
१५ शपटः' इति । साधुभ्यामुक्तम् । 'स एव' । राजा भणितम् । 'कस्मिन् स्थाने तिष्ठति' । ताभ्यामुक्तम् । 15  
'राजन्, संसारमरुतरवस्ते गुरवः प्रधाने मनोरमोद्याने समवसृताः सन्ति' इत्युदित्वा मुनियुगलं 16  
विचर्य स्वस्थानमाजगाम । नृपतिरपि प्रासादप्रासाद्य कुवलयमाला महेन्द्रस्य च पुरो वृत्तान्तं सर्वमपि 17  
१८ निवेदयामास । अथ स चैवास्मकता दर्पफलिकः संपन्नाचार्यपदः समवसृतः । ततः कुवलयचन्द्रः 18  
कुवलयमालया महेन्द्रेण च समं मनोरमोद्याने समागत्य भगवन्तं दर्पफलिकं प्रणिपत्य पप्रच्छ । 19  
'तदा भगवन्, भवन्तश्चिन्तामणिपल्लीतो निःसृत्य कस्य गुरोरस्तिके प्रवजिताः ।' ततो भगवानु- 20  
२१ वाच । 'महाराज, तदा ततो निर्घस्य मया श्रीभृगुकच्छं गतेन मुनिरेको दृश्ये' । तेन 21  
मुनिना प्रोक्तम् । 'भो दर्पफलिक राजपुत्र, मामभिज्ञानाति ।' मयोक्तम् । 'भवन्तं सम्यग् नोपलक्ष्ये ।' 22  
तेनोक्तम् । 'केन तव तस्मिन्तामणिपल्लीराज्यं दत्तम् ।' मयोक्तम् । 'भगवन्, किं भवान् सः ।' तेनोक्तम् 23  
२४ 'यद्यमेव' । मयोक्तम् । 'यथा तदा त्वया राज्यं दत्तं तथा संप्रति संयमपवदवाप्तेन प्रसादं तनु ।' 24  
तेनोक्तम् । 'यद्येवं ततः कथं विलम्बः ।' तदा तेन मुनिना व्रतं दत्तम् । तेन सह विहारं कुर्वाणो ऽयोध्या- 25  
यामागतवान् । तत्र च तव पिता दृढयुग्मा तदग्निके निष्क्रान्तः । स च मम गुरुस्तव जनकश्चोत्पन्न- 26  
२७ केचलज्ञानी समेतशैलोपरि ह्यपि सिद्धिपदमीयतुः । अहं पुनर्भवप्रतियोगाय समागमम् ।' तत एव 27  
विशुनसंगतिसिन्धु लीलावतीलोचनप्राप्तमिव महाबलाद्दोलितकदलीदलमिव शरस्तनयधनाधनपटल- 28  
मिव हृष्टेश्वरशरासनमिव चपलध्वमायं पदार्थजार्त परिश्राय तत्पदन्तौ कुवलयचन्द्रः कुवलयमालया 29  
३० महेन्द्रेण च समं व्रतं जग्राह । कुवलयमालाप्यागमानुसारेण तपस्तस्या सौधमं नाकिं सागरोपमद्वय- 30  
स्थित्यायुक्लिदशः समभवत् । कुवलयचन्द्रो ऽपि समाधिना विषय तत्रैव विमाने तत्प्रमाणायुः 31  
समुदपद्यत । सिहो ऽप्यनशनकर्मणा तत्रैव देवो जातो ऽस्ति । स च भगवत्सवधिज्ञानी सागरवत्समुनि- 32  
३३ र्भूत्वा तस्मिन्नेव स्थाने गुरुः समजायत । 33

§ १७ ) अथ पृथ्वीसारः कियत्कालान्तरं राज्यसुखमनुभूय विरचितमनोरथादित्यसामतनुजराज्या-  
मिपेकः संसारमहाराजसमयज्ञान्तस्यान्तः परित्राय भोगान् भोगिभोगोपमान् शुक्राणां चरणमूले प्रमज्ज्य  
३४ कृतधामन्यः प्रदत्तसिध्यादुज्जुतः पञ्चत्वमवाप्य तत्रैव विमाने सुधाशरानो ऽजनिष्ट । यद्यं ते पश्चापि तत्रैव 34  
वरविमाने कृतमुकताः समुत्पन्नाः । परस्परं ते विद्यातपूर्वनिर्मितसङ्केता जल्पितुं प्रवृत्ताः । 'दुस्तरं संसार-  
सागरमथगम्य यथा पूर्वं तथापुनापि सकलसुरासुरनरसिद्धिमुखदायिनि भगवत्प्रणीते सम्यक्त्वे यत्न 35  
३६ एव कार्यः । इतो ऽपि च्युतैरतमभिः पूर्ववत्प्रतियोगपरैः परस्परमेव भाव्यम् ।' तथेति प्रतिपद्ये तैस्तेषां 36  
फालो व्यतिक्रामति ।

अथो जम्बूद्वीपे दक्षिणमरुते ऽस्यामेवावसर्पिण्यां युगादिजिनाद्वितीयेनाथेयु मोक्षं गतेषु सत्सु 42  
४२ ततः समुत्पन्ने चरमजिने श्रीमहावीरे पूर्वं कुवलयचन्द्रदेवः स्वमायुः परिपाल्य स्वर्गतद्भ्युत्था काकन्दी- 42

१) P om. पतिं प्रति. २) P पृथ्वीसारं कुमारः. ३) P पश्चापि for परिपश्यामि, P प्राप्नोमि for प्राप्नोमि. ४) P यदि ते for दयिते. ५) P B जग्राह for निवेदयामास. ६) P 'मिथ्यादुःकृतः संसारमहाराजसमयज्ञान्तः परित्राय भोगोपमान् । शुक्राणां चरणमूले पञ्चत्वमवाप्य तत्रैव धामिनामे कालः समुत्पन्नाः. ३७) P दुस्तरं दुस्तर.

- 1 पुण्यां प्रणतजननुमुदामन्दप्रमोदकांमुदीशस्य शत्रुजनपुष्करफण्डीरखस्य सत्पथजाद्विषस्य पाञ्चनरथस्य<sup>1</sup>  
 पृथ्वीपतेरिन्द्रीरलोचनाभिधानप्रणयिनीपुष्पिमयो मणिरथयुमारस्तनया सममयत् । स च क्रमेण  
 3 प्राप्तयोनो गुञ्जने प्रतिपिदो ऽपि वयस्यनिवारितो ऽपि सङ्घिर्निन्धमानो ऽपि फर्मादयेन नचदिया<sup>3</sup>  
 पापार्द्धिं बुवैध विरमति । अ-पदा च तस्यारण्ये प्रविष्टस्य श्रीवर्धमानजिन वेत्त्युद्यानशाली जगप्रयपति  
 पवित्रितविभ्रुवनतर बाह्व्या समवसत् । ततश्चतुर्विधेयनिर्णय समवसरण चोरे । तत्र च धीमहा  
 6 वीर स्वय गीतयादीना गणभृता सौधमांछिपतेरपरस्य च सुरासुरनिरस्य सपरिजनस्य पाञ्चनरथस्य<sup>6</sup>  
 नरेरितु पुर मय्यस्त्वमूल धर्म द्विविधं निवेदितुमारेमे ।  
 शत्रुादिदोभरहित स्वर्णदिगुणभूयितम् । पञ्चमिन्धर्षणलक्ष्य सम्यक्त्व शिवदाम्णे ॥ ६८  
 9 आनयं मादय क्षान्ति सत्य शौच तपो यम । यन्नाकिञ्चनता मुचिर्यतिधर्मं प्रकीर्तित ॥ ६९,<sup>9</sup>  
 अहिंसादीनि पञ्चाणुव्रतानि च गुणप्रयम् । शिश्नापदानि चात्वारि गृहिधर्मं दुष्कर्महृत् ॥ ७०  
 § १८ इत्यादिरतर मत्वा तत्पथानुगामिना प्रभूतजन्तुवधनातथातकाशान्तिना हताशलिना पाञ्चनरथेन  
 11 रत्ना पृष्म् । 'नाथ, मणिरथयुमारो भव्य विभ्रमयश्च' इति । भगवतादिष्णम् । 'अय भव्यध्वरमशरीरश्च'<sup>11</sup>  
 इति । नृपेण चित्तम् । 'भगवन्, वयस्यमन्त्रितनुस्तत्र कथमनेकधा निषिध्यमानो ऽप्यापेट-रयसततो  
 न नियतते, यद्वा पुनस्तस्य जिनधर्मे योधि ।' तीर्येष्टोक्तम् । 'अत्र, त्यक्तुं प्रयुक्तं प्राप्तसवेगएव ईदृष  
 15 प्रस्यित' इति । नृपेणोक्तम् । 'नाथ, येन वृत्तान्तेन तस्य वैराग्यमनायत' जगन्नाथेन समादिष्टम् ।<sup>15</sup>  
 'इतो ऽस्ति योजनप्रमाणं भूमिभागो वीशाम्भ नाम धनम् । तत्र च बहव कुरङ्गशूकरशशकसपाता  
 परितस्तन्तीति मत्वा कुमार पापार्द्धिनिमित्तमागत । तत्र च तेन भ्रमता वरसिन्धु प्रदेशे सारङ्गयूथमा  
 18 लोभ्य कौण्डिमारोत्य याउच्छर सज्जीतनस्तावासयमपि मृगकुल काञ्चना ननादा । पर तदैकाकिन्ति<sup>18</sup>  
 मृगी कुमार चिरमसिनीदृष दीर्घं निभ्रम्य निष्पद्लोचना खजातहृदयविश्रम्भा नि शत्रुा स्थिता । तां  
 च तथापस्थिता दृष्ट्वा कुमारैरेण चिन्तितम् । 'अहो, महत्कौतुकम्, यत्सिन्धु हरिणयूथे प्रनष्टे ऽपि  
 21 परमिय मृगी मद्भिमुख पश्यन्ती तथैव तिष्ठति' इति चिन्तयतस्तस्याभ्यास सा समुपयुयी । तत<sup>21</sup>  
 सत्तेकभ्यापद्वीयान्तजरमर्धचन्द्रमालोक्यापि खेहनिर्मलद्वयेय स्थिता । तत कुमारैरेण शरालन  
 शरद्वामाङ्गि । 'यो ऽपराधघटितान् ज-तुग्रहित स महापापी' इत्येव चिन्तयता प्रादुर्भूतजन्तुप्रात  
 24 कारणमन्त्रिभूरितवेतसा तेन सा हरिणी सङ्घं करतलेन पश्यते ।<sup>24</sup>  
 यथा यथा तद्वत् स सङ्घः स्पृशति स्फुटम् । तया तथासौ जायेत थाप्पात्रिलिलोचना ॥ ७१  
 तनस्तस्या विलोकनेन कुमारस्य दग्ध्या विरलित सखाङ्ग चेमाञ्चरुङ्गक प्रससार । वेतसि परम मनोद  
 27 प्रवृत्त । शत यथा कान्येरा मम पूर्वसवधिनीति ।<sup>27</sup>  
 ज्ञान मन्थे दशोरेव भापरस्य च कस्यचित् । प्रमोदेते प्रिये दृष्टे दृष्टे सङ्घवतो ऽप्रिये ॥ ७२  
 'ज-मान्तरे का ममेवासीत्' इति ध्यायतस्तस्या हृदि स्थितम् । अयं च तत काञ्चनी चम्पापुर्या  
 30 आयत । अत्र च किल भगवान् धीमहावीर समवसत् । 'तस्य धन्द्वानिमित्तं तत्राहमपि गमिष्यामि,<sup>30</sup>  
 येनैतद्वृत्तात पृच्छामि केषा मृगयम्, अस्माक ज-मान्तरे कीदृशि सवन्धे आसीत्' इति ध्यायद्यलित ।  
 'न मृगी च साप्रत समवसरणवाङ्मयारण्योपुष्पन्तरे ह्यवपि वर्तेते' इति पदतल्लीर्यत्त पुरी  
 33 मणिरथकुमार समागतय प्रदक्षिणात्रय दृशा भगवन्त नत्वा प्रपद्येति च । 'भगवान् निवेद्य कैवा<sup>33</sup>  
 कुरङ्गी मनोपरि परमप्रधारिणी । ततो भगवान् शतकुलतिसक सकल जन्तुसपातनोपाय पूर्वमथ  
 त तयोत्तरपथानुमारेमे ।  
 36 § १९ अत्रैव सरते साकेतपुरम् । तत्र राज्ञा कात्या च मदनो नृप । तत्सुनुरनङ्ग कुमार । तत्राढ्यो<sup>36</sup>  
 वैधमज इव वैधमज श्रेष्ठ । तदङ्गज शिवकरारण्य, स च सीम्य सुजन कुशलस्थायी द्याउ  
 घडाउ । अ पदा वैधमजेन प्रातिवेष्टिकपिपमिन्पुत्र्या सुन्दर्या सह तमयस्य पाणिग्रहणमाकरोत् ।  
 39 द्वयोरपि प्रीतिमहर्षा जाता । परस्परं स्तोके ऽपि विरहे तमिथुन सोऽसुकचिच भवति । अन्यथा च<sup>39</sup>  
 भवेत् यतयापटुनरशरीरे प्रियकरे सा सुन्दरी बहुरयोकाङ्क्षयभिता न मुनक्ति न छाति न जरपति न  
 गृहलस्य करोति, केनच समावितदयितपञ्चताधिकाम्यन्तरताफलोचनप्रयत्तमानपापजललया विपीदन्ती  
 40 स्थिता । ततस्तथापिचकारैसयोनोत ह्रीणे प्राणिते प्रियकर परलोकमियाय । ततस्त मृत विलोक्य<sup>43</sup>

11) > तत्पथानुगामिना 14) > मरुद for मरुद 21) > शिष्टत इति 22) > स्नेहवर्धनं ( भर added on the margin ) 23) > > अस्माकामि 31) > परम, असात 37) > > उत्तर वैधमज & श्रेष्ठ

- 1 परिजनो ऽतीवविषण्णमनः । पिता प्रलपितुमारम्भे । 1
- ‘हा वत्स हा गुणावास हा सौभाग्यनिधे भवान् । प्रियंकर गतः कुत्र देहि प्रतिवचो मम’ ॥ ७३
- 3 स्वजनैस्तच्छब्दं संस्कारार्थं गृहाधिकासितुमारम्भे, परं सा सुन्दरी स्नेहमोहितमानसा तत्संस्कारं 3
- कर्तुं न ददाति । ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिर्विविधाभिः शिक्षाभिः शिक्षितापि तत्कुणपं
- न मुञ्चति । केवलं विलपन्ती अराजकमिति वदन्ती सुन्दरी तन्मृतकलेवरमालिङ्ग्य स्थिता ।
- 6 पतिं पश्यति निर्जोधमपि जीवन्तमेव सा । स्नेहे नेय विचारः स्यान्मोहान्वितदृशां यतः ॥ ७४ 6
- § 20) ततो विषण्णमनसा स्वजनेन माञ्जिकास्ताञ्जिकाश्च समाकारिताः । तैरपि विशेषः को ऽपि
- न समजनि । स्वजनेन ‘इयमयोग्या’ इति विचिन्त्य मुक्तास्तथैव तदिदं स्थिता । द्वितीयदिवसे तदेहं
- 9 स्वस्तीभिर्वार्यमाणाप्येवं चिन्तयामास । ‘अयं स्वजन इति जल्पति, ‘यदयं मृत इयं च प्रहिला’, ततस्तत्र
- गन्तव्यं यत्र न को ऽपि स्वजनः’ इति ध्यात्वा तच्छब्दं क्षिरक्षि समारोप्य मन्दिरतो निःसृत्य सुन्दरी
- 12 विसृज्यकण्ठावीभक्तसहस्ररसबोधेन जनेन दृश्यमाना इमंशानमुपराजगाम । तत्र प्रावृत्तजरञ्जीवरगात्रा 12
- रेणुधूसरितशरीरा कुहोर्हृदेश महाभैरवप्रतमिवाचरन्ती मिश्रामानीय यत्किञ्चित्सुन्दरं तत्तदमे मुक्ताया,
- इति वदति । ‘प्रियतम, यत्किञ्चिद्विषयतरं तत्त्वं गृहाण पाश्चात्त्यं यत्किञ्चिद्विषयतरं तन्मम वेदि’ इति प्रोच्य
- 15 भुङ्क्ते । एवं सा दिने दिने कृताहारा कापालिकपालिकेन राक्षसीय पिशाचीन स्थिता । तत्रा तपित्रा 15
- प्रियमित्रेण पुरस्वामी विव्रतः । ‘यदेव, मम सुता ग्रहगृहीतेव वर्तते । तत्तां यदि को ऽपि सकलीकरोति
- तस्य यथाप्रार्थितमहं ददामि’ इति दायित्वां मध्ये पुरं पटहः । एतत्तेन विज्ञप्यमानं कुमारेण धृतं चिन्तितं
- 18 च । ‘अहो, मूढा वराकी व्रस्ता प्रेमप्रिशाचेन न पुनरन्येन तद्दं वृष्ट्या पतां प्रतिबोधयामि’ इति 18
- चिन्तयता तेन विव्रतो राजा । ‘तात, त्वं यदि समादिशसि तदेतां वणिजः सुतां संरोधयामि ।’ एवं
- विव्रते वृषेण भणितम् । ‘वत्स, यदि स्वस्यां कर्तुं शक्नोषि ततो युक्तमेतत्किञ्चिदामस्य वणिज उपकारः ।’
- 21 ततो राजपुत्रः कमपि नार्याः शयं समानीय तस्याः समीपे मुमुचे । न च सा तेन जल्पिता न च तया 21
- सः । यत्किञ्चित्सा शनस्य करोति तदयमपि करोति । अन्यदा तया भणितम् । ‘फ एष वृत्तान्तः ।’
- तेनोक्तम् । ‘एषा मम प्रियतमा लुक्पा सुभगा किञ्चिदस्वस्थशरीरा जाता ।’ ततो लोको वदति । ‘यदियं
- 24 सुता संस्काराहं ।’ मया चिन्तितम् । ‘यदयं लोके ऽलीकमायी ततो मया ततः समानीयास्मिन् इमंशाने 24
- मुक्ता ।’ तयोक्तम् । ‘सुन्दरं कृतम्, आवयोः समानस्थथावयोर्मयी समभवत् ।’ यतः ‘समानशील-
- व्यसनेषु सख्यम् ।’ तेन भणितम् । ‘त्वं मम स्वसा, एष मम भायुकः । किमभिधानममुष्य ।’ तया
- 27 जल्पितम् । ‘मम पतिः प्रियंकरामिधः ।’ तयोक्तम् । ‘तव प्रियायाः किं नाम ।’ तेन निवेदितम् । ‘मम 27
- प्रिया मायादेवीति नाम ।’ एवं परस्परसमुत्पन्नसंयन्धौ तौ वर्तते । यदा सावश्यकवृत्तकृते प्रयाति तदा
- तवमिमुञ्चं वदति । ‘यदयं महयितो द्रष्टव्यः ।’
- 30 § 21) यदा स कुत्रापि याति तदा तस्यास्तं शयं समर्प्य याति । अन्यदा तेनोक्तम् । ‘भगिनि, तव 30
- पत्या मम प्रिया किञ्चिद्वणिता तन्मया सम्यग् माचगतम् ।’ तयोक्तम् । ‘हि जीवेश, स्वच्छते मया
- सर्वमपि कुलपृष्टपितृमातृप्रभृतिकं तृणवत्परित्यक्तं त्वं पुनरीदृशः, यदन्वावद्भ्रमामभिलषसि’ इत्युक्तवा
- 33 किञ्चित्कोपपरा संजाता । पुनरन्यदिवसे सा शयं तस्य समर्प्य नित्यकृते गता । तत्पुनस्तेन शयद्वयमपि 33
- कृपे निक्षिप्तम् । ततस्तदनुमार्गमनुसरन्नयं तया भाषितः । ‘कस्य त्वया तन्मातृपुत्रद्वयमर्पितम् ।’ तेनापि
- गदितम् । ‘मायादेवी प्रियंकरस्य रक्षानिसिक्तमर्पिता, प्रियंकरो मायादेव्याश्च । तदावामपि तत्रैव
- 36 व्रजान्,’ इत्युदित्वा तत्र तौ समागतौ प्रियंकरं मायादेवीं च न ददशतुः । ततः सा दुःखमुपागता । 36
- सो ऽपि च्छप्रता मूर्छितः । ततो लब्धचेतन्येन तेनादिष्टम् । ‘भगिनि, किं कर्तव्यम्, यत्तव प्रियो
- मम महेलामादाय कुत्रापि गतः, तत्सुन्दरं तेन नाधरितम् । भदीयमिदमाचरितम् ।’ ततः सुन्दरी
- 39 मुग्धस्वभावा चिरं चिन्तयति स ‘यत्किञ्च तेन मम स्वामिनामुष्य प्रिया हतान्यत्र नीता च । तन 39
- ईदृशो ऽनार्यो निष्कृतो निर्गुणः कृतघ्नश्च, येनेदंशमाचरितम् ।’ ततस्तेन भणितम् । ‘भद्रे, एवंविधे विधेये
- किं विधेयम् ।’ तयोक्तम् । ‘नास्मि जानामि, भवानेव जानाति किमन कर्तव्यम् ।’ तेनोक्तम् । ‘भद्रे, सर्वं

10) = सतीभिर्वार्यमाणाय जल्पितुमारम्भे अयं 11) = वन्दरी निर ज्ञाता, = तत्संज्ञित 14) = om प्रोच्य मुञ्जे

30) = प्रयाति for याति. 31) = हे मञ्जीवेश 33) = दिने for दिवसे, = नित्यकृत्ये 35) = देवाणि निगदित, = तथैव

36) = inter तत्र &amp; तौ 37) = लब्धचेतनेन, = वेन निर्दिष्ट 41) = एवं निवेद्ये वयोवर्त, = सर्वं वयु

१ पुण्यां प्रपतजनकुमुदामन्दप्रमोदकोमुदीक्षस्य शत्रुजनकुञ्जरकण्ठीरवस्य सत्पथजाह्निकस्य काञ्चनरथस्य १  
 २ पृथ्वीपतेरिन्द्रीरलोचनाभिधानप्रणयिनीकुक्षिमवो मणिरथकुमारस्तनयः समप्रपत् । स च क्रमेण  
 ३ प्रासयौनो गुरजनैः प्रतिपिबोऽपि वयस्येनिवारितोऽपि सङ्घिर्निन्द्यामानोऽपि कर्मोद्देयनं वन्देदिया ३  
 ४ पापार्द्धं कुर्वन् विरमति । अन्यदा च तस्यारण्ये प्रविष्टस्य शीघ्रघैमानजिनः केवलज्ञानशाली जगन्नयपतिः  
 ५ पवित्रितचिमुचनतलः काञ्चनां समप्रसृतः । ततश्चतुर्विधदेवनिकायैः समवसरणं चक्रे । तत्र च धीमहा-  
 ६ वीरः स्वयं गीतमादीनां गणमृतां सौधार्माधिपतेरपरस्य च सुरामुरनिकरस्य सपरिजनस्य पाञ्चनरथस्य ६  
 नरोदितः पुरः सम्यक्त्वमूलं धामं द्विविधं निवेदितुमारमे ।

शङ्खादिदोहरद्वितं स्वर्यादिगुणभूषितम् । पञ्चमिलक्षणैर्लक्ष्यं सम्यक्त्वं शिपशमणे ॥ ६८

७ आजवं भार्दवं क्षान्तिः सत्यं शौचं तपो यमः । ज्ञानकिञ्चनता मुक्तिर्यतिधर्मः प्रकीर्तितः ॥ ६९ ७

अहिंसादीनि पञ्चायुमतानि च गुणप्रथम् । शिक्षापदानि चत्वारि गृहिधर्मः कुर्ममहत् ॥ ७०

११८ इतश्चरसरं मत्वा तत्त्वानुगामिना प्रभृतजन्तुवधजातपातकाशङ्किना कृताञ्जलिना पाञ्चनरथेन

१२ राक्षा पृथम् । 'नाथ, मणिरथकुमारो मन्त्रः किमप्यथ' इति । भगवतादिष्टम् । 'अयं भव्यश्चरप्रशरीरश्च' १२

इति । नृपेण विनतम् । 'भगवन्, पद्यमन्तिमन्तनुस्ततः कथमनेकधा निपिष्टमामोऽप्यारोह्यकव्यसमतो

न नियतं, कदा पुनस्तस्य जिनधर्मं बोधिः ।' सीर्यन्तोक्तम् । 'मन्त्र, त्वत्तुनः प्रयुक्तः प्रातस्वेगिरङ्ग इवैव

१५ प्रस्थितः' इति । नृपेणोक्तम् । 'नाथ, केन वृत्तान्तेन तस्य वंरायमजायत ।' जगध्रायेन समादिष्टम् । १५

'हतोऽस्मि योजनप्रमाणे भूमिभागे कौशल्यां नाम वनम् । तत्र च बहवः कुरङ्गशूकरशशकसंघाताः

परिवसन्तीति मत्वा कुमारः पापार्द्धनिमित्तमापतः । तत्र च तेन भ्रमता एकास्मिन् प्रदेशे सात्त्वयूथम-

१६ लोभ्य कौदण्डमारोह्य पावच्छरः सञ्जीवितस्तावत्सर्वमपि मृगकुलं काञ्चनां ननाश । परं तदैवाकिनी १६

मृगी कुमारं चिरमभिरीक्ष्य शीघ्रं निःश्वस्य निष्पन्दलोचना संजातहृदयविभ्रम्भातिः शङ्का स्थिता । तां

च तद्याधस्थितां दृष्ट्वा कुमारेण चिन्तितम् । 'अहो, महत्कौतुकम्, एतस्मिन् हरिणयूथे प्रतटेऽपि

२१ परमिषं मृगी मद्भिममुखं पश्यन्ती तथैव तिष्ठति' इति चिन्तयतस्तस्याभ्यासं सा समुपेयुषी । ततः २१

सानेकभ्यापद्जीवान्तं करमर्थकन्धमालोभ्यापि स्नेहनिर्मलहृदयेव स्थिता । ततः कुमारेण शरासनं

दार्ढ्याभाजि । 'योऽपराधरहितान् जन्तुग्रहन्ति स महापापी' इत्येवं चिन्तयता प्रादुर्भूतजन्तुजात-

२४ काश्चनमधोभूतितवेतसा तेन सा हरिणी सहर्षं कतलेन पश्यते । २४

यथा यथा तद्वत् स चरङ्गं स्फुरति स्फुटम् । तथा तथासौ जायेत बाष्पाविलपिलोचना ॥ ७१

ततस्तस्या विलोकनेन कुमारस्य हृत्पद्मं विकसितं सवर्णं रोमाञ्चकञ्चुकः प्रससारः । वैतसि परमः प्रमोदः

२७ प्रवृत्तः । ज्ञातं यथा कात्येया मम पूर्वसंगन्धिनीति । २७

ज्ञातं मन्ये दशोरेय नापरस्य च कथयितुम् । प्रमोदेते प्रिये दृष्टे दृष्टे संकुचतोऽप्रिये ॥ ७२

'जन्मान्तरे का नमैरासीत्' इति ध्यायतस्तस्य हृदि स्थितम् । अयैव तातः काचन्दी चम्पापुर्या

३० श्रयातः । अत्र च विलङ्घ्यमानं श्रीमद्वीरः समबधुतः । 'तस्य चन्दनानिमित्तं वनाहमपि गमिष्यामि, ३०

येनैतद्भुक्तं पृष्ठजमि, कैषा मृगवधुः, अस्माकं जन्मान्तरे वीरसि संकल्पे आसीत्' इति ध्यायन्ध्रुतः ।

'स मृगी च सांप्रतं समवसरणयात्राप्रारम्भोपराजन्तरे दावपि कर्तते' इति वदन्तीर्यलूनः पुरो

३३ मणिरथकुमारः समगतश्च प्रदक्षिणाजवं दृष्ट्वा भयचक्रे नत्वा प्रपच्छेति च । 'भगवान्, निवेद्य कैषा ३३

कुङ्करी ममोपरि परमप्रेमधारिणी ।' ततो भगवान् ज्ञातकुलतिलकः सकलजन्तुसंघातबोधाय पूर्वमर्थं

तं तपोपर्यतुमारमे ।

३४ ११९ अथैव भरते साक्रेतुरम् । तत्र नासा कान्त्या च मदनो नृपः । तत्तुनुरनङ्गः कुमारः । तत्रादो ३४

चैधमण इव चैधमणः श्रेष्ठा । तद्वज्रः प्रियंकरारथः, स च सौम्यः सुजनः कुशलस्वांगी दयालुः

भद्रातु । अन्यदा चैधमणेन प्रातिवेदिमकप्रियमित्रपुत्र्या मुन्दर्या सह तत्पथस्य पाणिग्रहणमकार्यत ।

३७ द्वयोरेपि प्रीतिमहती जाता । परस्परं स्तोत्रेऽपि विरहे तन्मिथुनं सोत्तुकिञ्चित् भवति । अन्यदा च ३७

भविष्यत्तयापद्भुतशरीरे प्रियंकरे सा मुन्दरी बहुतरप्रोक्ताङ्गुल्यधिता न मुनिः न क्राति न जल्पति न

गृह्णत्यं करोति, केवलं संभावितदमितपञ्चताधिकाम्यन्तरताप्लोचनप्रयत्नमानयापपञ्चलला विपीदन्ती

४२ स्थिता । ततस्तथाविधकर्मसंयोगेन क्षीणे प्राणिते प्रियंकरः परलोकमियाय । ततस्तं मृतं विलोचय ४२

11) » तत्तुनुरनङ्गमिना 14) » सङ्ग for प्रयुक्त 21) » विरहे इति 22) » स्नेहमनिर्भर ( भर added on the margin ) 23) » » इरावत्यामि 31) » Com अनङ्ग 37) » Inter वैधमण 4. श्रेष्ठी

१ परिजनों स्तीवविपणमनाः । पिता प्रलपितुमारेभे ।

‘हा घत्स हा गुणावास हा सौभाग्यनिधे यवान् । प्रियंकर गतः कुत्र देहि प्रतिवचो मम’ ॥ ७३

३ स्वजनैस्तच्छब्दे संस्कारार्थं गृहाभिन्नासितुमारेभे, परं सा सुन्दरी छेदमोहितमानसा तत्संस्कारं ३  
कर्तुं न ददाति । ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिविविधामि शिक्षामिः शिक्षितापि तत्कुणपं  
न मुञ्चति । केवलं यिलपन्ती अराजकमिति वदन्ती सुन्दरी तन्मृतकलेवरमालिङ्ग्य स्थिता ।

७ पतिं पश्यति निर्जीवमपि जीवन्तमेव सा । कोटे नैव विचारः स्यान्मोहान्धितदृशा यतः ॥ ७४

§ २० ) ततो विपणमनस्ता स्वजनेन मयिचक्रास्ताविकाश्च समाकारिताः । तैरपि विरोधः को ऽपि  
न समजनि । स्वजनेन ‘इयमयोग्या’ इति विचिन्त्य मुक्तास्तथैव तदिनं स्थिता । द्वितीयदिधसे तदेहं

१ श्रवणधुना व्याप्तं ततो विगन्धः प्रमसार । तथापि सा प्रेमपरवशा मृतकमालिङ्गन्ती परिजनेन निन्धमानापि ॥

सखीभिर्भार्यमाणाप्येवं चिन्तयामास । ‘अयं स्वजन इति जल्पति, ‘यदयं मृत इयं च ग्रहिला’, ततस्तत्र  
गन्तव्यं यत्र न को ऽपि स्वजनः’ इति ध्यात्वा तच्छब्दं शिरसि समारोप्य मन्दिरतो निःसृत्य सुन्दरी

१२ विसृज्यकण्ठावीभक्तहास्यसंयोजनेन जनेन हृदयमाना रम्यशानमुपाजगाम । तत्र प्रावृत्तजखीवरगात्रा १२

रेणुभूसरितशरीरा कृतोद्भूतेश महाभैरवव्रतमिधाचरन्ती भिक्षामानीय यत्किञ्चिस्फुरन् तत्तद्वद्रे मुक्ताया,

इति वदति । ‘प्रियतम, यत्किञ्चिद्रम्यतरं तस्य गृहाण पाश्चात् यत्किञ्चिद्रूपतरं तन्मम देहि’ इति प्रोच्य

१६ भुङ्क्ते । एवं सा दिने दिने कृताहारा कापालिकवालिकेय राक्षसीय पिशाचीय स्थिता । तदा तत्पित्रा १६

प्रियमित्रेण पुरस्यामी पिबसः । ‘यदेव, मम मुक्ता ग्रहगृहीतेव वर्तते । तस्मां यदि को ऽपि सफलीकरोति

तस्य यथाप्रार्थितमहं वदामि’ इति वाक्यतां मध्ये पुरं पठतः । एतत्तेन विशिष्यमानं कुमारेण श्रुतं चिन्तितं

१८ च । ‘अहो, मूढा वराकी प्रस्ता प्रेमपिशाचेन न पुनरन्येन तदहं मुञ्च्यतां प्रतिबोधयामि’ इति १८

चिन्तयता तेन विहतो राजा । ‘तत, त्वं यदि समादिशसि तदेतां वणिजः सुतां संबोधयामि ।’ एवं

विहते कृपेण भणितम् । ‘यत्स, यदि स्वस्यां कर्तुं शक्नोति ततो युक्तमेतत्किञ्चिन्मम वणिज उपकारः ।’

२१ ततो राजपुत्रः कमपि नार्याः शब्दे समानीय तस्याः समीपे मुमुचे । न च सा तेन जल्पिता न च तया २१

सः । यत्किञ्चित्सा शब्दश्च करोति तदयमपि करोति । अन्यदा तथा भणितम् । ‘क एष वृत्तान्तः ।’

तेनोक्तम् । ‘यथा मम प्रियतमा सुकृपा सुभगा किञ्चिदस्वस्वशरीरा जाता ।’ ततो लोको वदति । ‘यदि

२४ मुक्ता संस्कारार्हा ।’ मया चिन्तितम् । ‘यदयं लोके ऽलीकभाषी ततो मया ततः समानीयासिन् रम्यशाने २४

मुक्ता ।’ तथोक्तम् । ‘सुन्दरं वृत्तम्, आषयोः समानस्वभावयोर्मैत्री समभवत् ।’ यतः “समानशील-

व्यसनेषु लयन्म् ।” तेन भणितम् । ‘त्वं मम स्वस्ता, एष मम आशुकाः । किमभिधानममुष्य ।’ तथा

२७ जल्पितम् । ‘मम पतिः प्रियंकराभिधः ।’ तथोक्तम् । ‘तव प्रियायाः किं नाम ।’ तेन निवेदितम् । ‘मम २७

प्रिया मायादेवीति नाम ।’ एवं परस्परसमुत्पन्नसंयन्धौ तौ वर्तते । यदा साचक्षुकल्लयकृते प्रयाति तदा

तवमिमुक्षुं वदति । ‘यदयं मद्वितो द्रष्टव्यः ।’

३० § २१ ) यदा स कुत्रापि याति तदा तस्यास्तं शब्दं समर्प्य याति । अन्यदा तेनोक्तम् । ‘भगिनि, तव ३०

पत्या मम प्रिया किञ्चिद्भणिता तन्मया सम्यग् नावगतम् ।’ तथोक्तम् । ‘हे जीवेश, स्थकृते मया

सर्वमपि कुलगृहपितृमाहृष्टप्रसूतिकं लज्जयत्परित्यक्तं त्वं पुनरीदृशा, यद्वन्यामद्भनामभिलपसि’ इत्युक्तया

३३ किञ्चित्कोपपरा संजाता । पुनरन्यदिधसे सा शब्दं तस्य समर्प्य नित्यकृते गता । तत्पुनस्तेन शब्दमपि ३३

कृपे निक्षिप्तम् । ततस्तदनुमार्गमनुसरन्त्यं तथा आपितः । ‘कस्य त्वया तन्मानुषद्वयमर्पितम् ।’ तेनापि

गदितम् । ‘मायादेवी प्रियंकरश्च रक्षानिसिचमर्पिता, प्रियंक्रो मायादेव्याश्च । तदावमपि तत्रैव

३६ प्रजायः’ इत्युदित्वा तत्र तौ समागतौ प्रियंकरं मायादेवीं च न दृष्टवन्तः । ततः सा दुःखमुपापता । ३६

सो ऽपि च्छदाना मूर्छितः । ततो लब्धचैतन्येन तेनादिष्टम् । ‘भगिनि, किं कर्तव्यम्, यत्तव मियो

मम महेलामावाप कुत्रापि गतः, तत्सुन्दरं तेन नाचरितम् । मदीयसिद्धमाचरितम् ।’ ततः सुन्दरी

३९ मुखस्वभावा चिरं चिन्तयति स ‘यत्किञ्च तेन मम स्वासिन्नामुष्य प्रिया हृतान्यत्र नीता च । तत ३९

ईदृशो ऽनार्यो निष्कूपो निर्घृणः कृतघ्नश्च, येनेदंशमाचरितम् ।’ ततस्तेन भणितम् । ‘भद्रे, एवंविधे विधेये

किं विधेयम् ।’ तथोक्तम् । ‘नासि जानामि, भवानेव जानाति किमत्र कर्तव्यम् ।’ तेनोक्तम् । ‘भद्रे, सत्यं

१०) = सखीभिर्भार्यमाणपि जल्पितुमारायत अयं ११) = वदती for व्याप्ता, = तत्तत्प्रतिदिधि १४) = om प्रोच्य भुङ्क्ते.

३०) = प्रयाति for वाति. ३३) = हे मन्जीवेश ३३) = दिने for दिवसे, = नित्यकृत्ये ३३) = तेनापि निवेदितं, = तत्रैव

३६) = enter. तत्र & तौ. ३७) = सम्बन्धेन, = तेषां निदिष्टं ४१) = एवं विधेये एवमेव, = कर्तव्यं सत्यं

- 1 तत ऋणु । सर्वदैक एव जीव ससारे परिस्रमप्रसि, क प्रिय, का प्रिया च, सनेमपि संसारस्वरूप  
सौदासिनीन धणदण्डम् । सर्वधैगानित्यवादिभावना समाश्रय । वियोगान्ता सयोगा । पतनान्ता  
3 समुच्छ्रया । महारोगा इव भोगा । एव जीव ससारे चतुरशीतिलक्षसंख्ययोनिषु नट इव विविधरूप  
भागवतीति श्रुत्या सम्यक्संयमहीकुरु ' एवं च मो मणिरथकुमार, या सुन्दरी प्ररोधिता तेन  
गृहमुपागता च । तस्यैवा महोत्सवो रचयाचके । सर्वत्र मध्ये पुर प्रवृत्त साधुवादो यदिय सुन्दरी  
6 कुमारेण बोधिता । तादृशो मणिरथकुमार य सुन्दरीजीव स त्व तदा हनसम्पत्तयस्तयत पञ्चत्व  
मयाप्य मानभट सजात । तत पञ्चसारनामा । तत कुवलयचन्द्र । ततो वैदूर्यनामा देव । ततस्त्व  
मणिरथकुमार इति । य पुनर्वैणिकनृज स ससार परिप्रम्यासिन् यने मृगी समुदपयत । स्वा  
9 दृष्टोहापोहवत्या अस्या प्राम्थयस्मरणेन त्वयि ज्ञेह समुत्पलास । एव च भगवता निवेदिते मणिरथ  
कुमारेण विज्ञप्तम् । 'य ममानेन दुःखमासेन ससाररासेनाल, भगवन्, प्रसाद विधाय मयि  
प्रमथ्यारम्भ देहि' इति यदन् कुमार श्रीमगवता दीक्षित ।  
13 § २२) अत्रा-तरे गौतमेन गणप्रता विप्रतम् । 'भगवन्, असिन् ससारे जीवानामध्ये को जीवो  
दुःखित' इति । भगवता समादिष्टम् । 'सम्यग्दृष्टिर्ज्ञोऽविरतो नित्य दुःखित एव ।' गौतमेन  
भणितम् । 'केन हेतुना' भगवता निवेदितम् । 'य सम्यग्दृष्टिर्भवति स नरकतिर्यगनुपप्यवेदना  
15 जानाति । तत पुरतः ससारभाय प्रक्षेते । न च विरतिमाद्य करोति । अनुभवति यधमानसतापो नरक  
दुःखमिति । अत एव स दुःखितानामपि दुःखी ।' पुनर्गौतमेन पृष्टम् । 'स्वामिन्, क तुखी ।' भग  
वतादिष्टम् । 'सम्यग्दृष्टिर्ज्ञो विरत स एव सुखित । यत,  
18 वैवलोकितम सौख्यं दुःखं च नरकोपमम् । रतानामरताना च महानरकसन्निभम् ॥ ७५  
एवमेकधा भगवान् विविधजनपुण्ड्रसद्वेहसद्वेहभङ्ग वितत्य समुत्सवै । ततस्त्रिदशवृन्दमपि स्वस्वस्थान  
जगाम । भगवानपि थावस्तीं पुरीं प्रति जगाम । सुरैः समवसरणे कृते वैलोकाधिपति सिंहासन  
21 मन्त्रचकार । गौतमाद्यो गणप्रतो यथास्थान निविष्ट । तत्रलो नृपती प्लाहदो भगवन् प्रणिपत्य  
नित्यसाद । भगवता ससारशार्मनाक्षिनी देशना निर्ममे । अत्रान्तरे गौतमस्वामिना सर्वमपि जानताप्य-  
योधजनयोधाय तीर्थनाथ प्रपच्छे । 'नाथ, जीवस्वरूप निवेदय ।' ततो भगवता यथायस्य सर्वमपि  
24 जीवस्वरूप प्रकृतम् । अथ तत्र यादृमृणात्स्नेमलभुजो भुवान्तरपद्मानन्दारसार कपोलपालित्रि  
सम्मणिकुण्डल कोऽपि नरखिदशकुमार इव प्रविश्य जप जयेति यदन् प्रिजगदभिषन्ममभिषन्  
यभापेति । 'नाथ, यन्मया दृष्ट श्रुतमनुभूत रजनीमये तदधुना निवेदय, किमिन्द्रजालम्, किं स्वप्न, सत्य  
27 या ।' भगवता भणितम् । 'देवानुग्रिय, यस्या दृष्ट तद्वित्तयमेव ।' एतदाकर्ण्य तत्क्षणमेव स्वरितपद्  
समवसरणत्रि सुत । ततो गौतमेन पृष्टम् । 'स्वामिन्, किमेतत्, अस्माकमपि महत्कौतुकम् ।' ततस्तीर्थ  
इतादिष्टम् । 'इतोऽस्ति नातिदूरेऽष्टाभ नाम नगरम् । तत्र रत्नजनेन्द्रो नाम नृपति । तत्तनुज  
30 कामगजेन्द्र । स चापदा प्रियङ्गुमत्वा प्रियया सह मत्तवारणे निविष्ट । ततो नगरगतविभवविलासान्  
प्रेक्षितुं प्रवृत्त । तत कस्मिंश्चिद्वणिमदिरोपरि कुट्टिमतले कन्पकामेका कन्दुककैलि कुप्यतीमद्राक्षीह ।  
तस्य तदुपरि महानुराग समुपपन्न ।  
33 सुरुपेऽपि कुरुपेऽपि भवति प्रेम कुञ्चित् । रूपं ज्ञेहस्य नो हेतुर्वृथा रूपं ततोऽङ्घ्रिपु ॥ ७६  
§ २३) तेन पार्थस्यताया धन्ताया मयेनाकारसंवरणमेव चरे । तथा नु तत्सर्वमपि लक्षितम् ।  
तस्य राजपुत्रस्य तामेव ध्यायतो महत्पुद्गे जाते तथा चिन्तितम् । किं पुनरस्योद्वेगकारणम्, अथवा  
36 श्रुतं सैव वणिक्पुत्री मत्पुत्रतसि स्थित । ततस्तथा ता यावद्वित्या प्रिय परिणायित । ततस्तुष्टेन  
तेनोक्तम् । 'प्रिये, साधु त्वया तदा मम मनोभाव उपलक्षित । ततस्त्व ब्रूहि वान्ते, क ते घर  
ददासि । तयोक्तम् ।  
39 'पार्थिविचित्र पश्यसि ऋणोपि यद्गानुभवसि यद्विचित्र । तत्सर्वमपि निवेद्य महा देयस्त्वदेव चर' ॥ ७७  
तेनोक्तम् । 'भवन्वेवम् । ततोऽन्यदा तत्र चित्रता तस्मै कुमाराय चित्रपट समर्पित । तत्र च  
चित्राद्वादिधायायिनीं चित्रिता कनीमेका विलोक्य विसयस्मेरमना कुमार पप्रच्छ । 'भोश्चित्रकर,

- १ कुमारिरूपं प्रतिहृत्याः कस्याश्चित्तया लिखितम्, किमुत स्वमत्या ।' तेन विज्ञातम् । 'देव, उज्जयिन्यां 1  
महापुर्यामवन्तीनृपतेः सुतायाः प्रतिच्छन्दः ।' ततः कुमारः सादरं तां निद्रासिव नयनमनोहारिणीं, 2  
३ शक्तिमिव हृदयदारणनिपुणां, शुद्धपद्मेन्दुकलामिव शृशं विमलां, महाराजराज्यस्थितिमिव सुविभक्त- 3  
वर्णापशोमितां, जिनश्रुतिमिव सुप्रतिष्ठिताद्रोपाद्भुसुभगां विलोक्य क्षणं स्तम्भित इव, ध्यानगत इव, 4  
हृदिर्मित इव, लेप्यमय इव स्थितः । ततः कृतकृत्य इव कुमारस्तं चित्रपटं देव्यै प्रदर्श्य जललेपेति । 5  
६ 'देवि, सुन्दरमुत्पद्यते यद्येषा कन्या लभ्यते ।' तया प्रत्युक्तम् । 'देवि, निजरूपं चित्रपटे लेखयित्वायमेव 6  
व्यावृत्त्य प्रेम्पतां, यथावन्तीपतिस्तद्वृष्ट्य स्वयमेव दुहितरं वदति ।' कुमारेणोक्तम् । 'प्रमाणमेतत् ।' 7  
ततस्तेन चित्रकृता चित्रपटः कामगजेन्द्ररूपसमन्वितो ऽवन्तीभर्तुः पुरो दर्शितः तेनापि सुतायै दर्शितः । 8  
९ तमालोक्य जातानुरागां तां विज्ञाय राजा जगाद् । 'युक्तेतदयदियं पुष्पद्वेपिणी ततोऽन्यं कुमारं 9  
नाभ्यलपत् । सांप्रतं तु विधिप्रक्षारप्ररूपकशपट्टायमाने ऽसिन् कुमाररूपे भृशमनुराजा । ततो ऽस्या 10  
अयमेव यतो युक्तः ।' इति ध्यात्वा राजा तस्मै कुमाराय दुहिता दत्ता । 11  
१२ § २४) ततः पित्रादेशेन कुमारो बहुप्रया समं स्कन्धावारेण च षड्वितः । ततो ऽस्तपर्यस्त- 12  
किरणदण्डे षण्डरोचिपि निशाप्रथमयामार्धे प्रियया समं सुप्वाप । एवं द्वितीये यामे कस्याप्यपुष्प- 13  
कोमलकरतलस्पर्शेन विद्युच्चः सन् कुमारो व्यचिन्तयदिति । 'यदीदृशः स्पर्शो मामभूतपूर्वं इति । 14  
१५ स्वयंयायं मनुष्यस्पर्शो न भवति' इति चिन्तयता कुमारेण पुरस्त्रिभुवनार्थ्यकारि रूपहारि कन्याद्वयं 15  
निरीक्ष्य भणितम् । 'यद्गृहस्यौ मानुष्यो, किं वा देव्यौ, ममात्र महत्कृतुकम् ।' ताभ्यामुक्तम् । 'आर्वा 16  
विद्याधर्यां भवतः पार्श्वे केनापि हेतुना समायाते स्वः, परमावयोर्मवता परोपकारिणा प्रार्थना बुधा न 17  
१८ कार्यौ ।' कुमारेणोक्तम् । 'निषेधतामहं दुस्साध्यमपि भवत्कार्यं साधयिष्ये ।' ताभ्यामुक्तम् । 'देव, 18  
शृणु । अस्ति कुबेरदिग्भागे वैताल्यः पर्वतः । तयोत्तरदक्षिणश्रेण्यां विद्येते । उत्तरश्रेण्यां सुन्दरमानन्- 19  
मन्दिरं नाम नगरम् । यस्कीदृशं, वसुसौवर्णमन्दिरं बहुपुरुषसंयुतं बहुजलाशयपरिगतं बहुकुमुदौष- 20  
२१ यनम् । तत्र पृथ्वीसुन्दरः क्षमानेता । तस्य देवी मेखलाभिधा । तत्कुसिसंभवा विन्दुमती कन्या । सा 21  
च सुन्दराययाभङ्गभाग्यसौभाग्यभूमिका चारुचातुर्यकरण्डिका पुष्पद्वेपिणी । सा च यद्योविभक्तकला- 22  
फलापपरिकलितेभ्यो ऽपि विद्याधरकुमारेभ्यः कदापि न सुहृदति । ततः सा यौवनस्था गुरुजनेन 23  
२४ जडिपतेति । 'वस्ते, स्वयंवरं वरं गृहाण ।' तदाकर्ण्य तयावां भणिते । 'यदि, सख्यौ युवां भणथस्त्वैकसा 24  
दक्षिणश्रेण्यां भवतीभ्यां सह परिभ्रमामि' इति । आवाभ्यामप्युक्तम् । 'एवं भवतु' इत्युदित्या गगनतल- 25  
मुत्पत्य गिरिवरकाननास्तरे वयमवतीर्णाः । तत्र श्रीइन्दीमिरसाभिः किंनरसिन्धुनमैकं कामगजेन्द्र- 26  
२७ कुमारस्य गुणप्राप्तगानं कुर्वीणं समाकर्णितम् । प्रियसख्योक्तम् । 'सखि, एवमेवैव, अग्रतो भूत्वेदं पृच्छ, 27  
क एव कुत्रत्यो वा कामगजेन्द्रकुमारः, यस्याधुना गीतमुद्गीतम् ।' ततस्तया किंनर्या निषेदितम् । 28  
'विद्याधरवाले, कामगजेन्द्रः स कदापि न हृष्टः श्रुतश्च न । तर्हि यदि तेन कार्यं तदमुं किंनरं पृच्छ ।' 29  
३० तेन भवदृष्टान्तः सर्वो ऽपि कथितः । तदिदं श्रुत्वा तया विन्दुमत्याः पुरो गदितम् । तदारुणनेत्र 30  
तद्दिनादारभ्य विन्दुमती तुहिनक्लिष्टा कमलिनीव प्रियविद्युक्ता राजहंसिकेय मन्नाहता भुजङ्गीव निःश्रीका 31  
निर्वचमा निभ्रसरा तनोत्वालेच्यम्, न शृणोति गीतं न वादयति वीणां, केवलं मतेव प्रहृष्टीतेषु 32  
३३ मृतेषु जाता । सखीभिर्मापितापि सा किमपि तोत्तरं वदति । मया स्मृतं यदेतस्याः कामगजेन्द्र एव 33  
व्याधिनिदानम् । अतो ऽमुष्यास्तत्संगम एव माहौषधम् । यतो ऽस्मिन्वर्धनानामशिरैवौषधं विष्कान्तानां 34  
यिपमेव । इति विचिन्तयन्त्या मया मणिता मानवेणा । 'पयस्ये अमुष्याः कामगजेन्द्र एव चिकित्सकः ।' 35  
३६ तत जायाभ्यां भणितम् । 'प्रियसखि, विवक्षता भव' तथा करिण्यावः, यथा तं कुमारमानीय तच्च 36  
व्याधिमपनेप्यावः ।' तयोक्तम् । 'तदानयनाय युवां व्रजयः ।' 37

§ २५) तयेत्यावां प्रतिपद्य तस्मिन्पि गिरिकुहशिखालले कमलकोमलदलविरचिते कस्तूरे तां

- ३७ विन्दुमतीं विपादं कुर्वन्तीं निषेध्य प्रचलिते, परं न जानीवः कुत्र सा पुरी यत्र त्वं भवसि, कुत्र भवान् 37  
प्राप्य इति । एतदर्थपरिक्षाभाय भगवती प्रहृष्टी समात्तापिता । ततस्तया प्ररूपितम् । 'यथैव कुमार उज्ज- 38  
यिन्यां गच्छन् वनान्तरे रचितशिखिरसंनिवेशः सांप्रतं तिष्ठति ।' एतन्मत्वावां भवदन्तिके समा- 39  
४० याते ।' अतः परं सांप्रतं देव, तवापत्तं प्रियसख्या जीयितमिति मा विलम्बस्य स्वस्तिमेवोत्तिष्ठ यदि 42

३) = सुविनस्तिर्णोप. 12) = has a marginal note on गन्तव्यता etc. अतस्मान्ने परैस् पठित किरणदण्डे यस्य स तथा ॥ 13) = om कण्ड, = मिश्रायमे 27) = सखे एवम्. 33) = adds न after प्रियसखि. 34) = = ओपर for मरीषे

1 जीवन्ती विन्दुमती कथंचिद्दृश्यते । कुमारणेकम् । 'यद्यप्यवश्यं मन्तव्यं तथापि देव्याः पुरो निवेद-  
 2 चिष्ये ।' ताभ्यामुक्तम् । 'स्वमीदृशः स्वामी सर्वेनीतिपरायणः कथं स्त्रीणां रहस्यं कथयति, किं न श्रुत-  
 3 स्त्वया जनेष्वेक्षमाणः स्त्रोकः ।'

'नीयमानः सुपण्णं नगराजो ऽग्रणीदिदम् । यः स्त्रीणां मुह्यमाख्याति तदन्तं तस्य जीवितम्' ॥ ७८  
 ततो न कथ्यं नारीणां रहस्यम् ।' कुमारणेकम् । 'किमपि कारणमवाप्ते, एकदा मया तस्या वरो  
 6 ऽदायि, यत्किञ्चिच्छ्रुतं दृष्टमनुभूतं तत्तत्परमपि निवेदयिष्ये ।' ततः कुमारः प्रोवाच । 'मित्रे, स्वप्रति 6  
 व्रजामि ।' तयोदितम् । 'यत्किञ्चिदेवाय रोचते देवस्तन्नोतु ।' ततो देव्या विहिताञ्जलिपुट्या विद्या-  
 9 प्राप्तेष्य सगततलमुत्पतिते । ततस्तस्य प्रिया 'मया कथ्यत्र, किं स्वसो वा, हत एताभ्यां मम पतिरेष्य-  
 तीति किं या न' इति ध्यायन्ती यावद्विषण्णा तिष्ठति तावत्तोकावरोपक्षणादार्था विमानं प्राप्तेय । तत-  
 12 स्तद्दृष्ट्वा तद्गार्वा नलिनीवयविलोकनेनेव मरालिकाभिनवजलदर्शनेनेव शिखण्डिनी प्रमुदिता जाता । 12  
 13 ततस्तया दृष्टे विद्याधर्यौ कामजेत्रो ऽपि ।

§ २६ ) अथ विमानादुपतीर्थं वीर्यनाली शयनीये निविष्टः । प्रोचतुस्ते । 'भद्रे, स्वपतिर्यासीद्व-  
 ल्यवायवोयः स चेदानीं समानीय समर्पितो ऽस्ति' इत्युक्त्वा ते समुत्पत्य गते । ततो ऽसौ पादपतन-  
 15 मातस्य प्रपच्छ । 'देव, भवान् क गतः, कुतो वा प्राप्तः, किं त्वया दृष्टम्, किमनुमुत्तम्, किमप्यस्या सा 15  
 विद्याधरी प्राप्ता । एतद्वत्तत्त सद्यः कथयस्व ।' कुमारः समाख्यातुं प्रवृत्ते । 'इतो विमानाधिकरुडेन मया  
 18 व्योम्नि वैतारणपवैतकन्दोदरे मणिप्रदीपप्रज्वलनप्रद्योतिरदिष्वक् नवीनं भुषनमेकमदर्शितं तत्र नलिनी-  
 18 दृष्टवस्तरे विद्याधरकुमारी च । ततस्ते स्थालकोमलवलयं चन्दनकर्पूरेणुधवलां कुरङ्गीदृशमिमां 18  
 कुमारीं जीवन्तीमभिवीक्ष्य प्रमुदिते ऊचतुः । 'प्रियसखि, प्रमोदं भज, एष तव मनो ऽभिरुचितो दयितः  
 21 प्राप्तः, यत्कृत्यं तदाचरे' इति वदन्तीभ्यां सखीभ्यां तद्वद्गतो नलिनीदलाभ्यपनीताभिः । इति याप्ये  
 21 सम्प्रपश्यतस्तावत्साम्रोपाह्वानि शिचिडीभूतानि । ततो दयिते, ताभ्यां तद्दृष्ट्वा पूकृतं 'यद्विचमावयोः 21  
 स्वामिनी मरिष्यति ततो ऽहमपि ।' 'किमेतत्' इति ध्यायन् विलोकितुं प्रवृत्तो-यावत्सायत्स । यिनिमीलित-  
 लोचना निभलाहोपाह्वाना पञ्चतामुपगता । मया भणितम् ।

24 'भवतो न दय दयितुं युक्तमिदं गगनगामितनुजा यत् ।  
 मम विरहदुःसहजलसंतप्ता मृगुमुपनीता ॥' ७९  
 इति जलपद्मं मोहमुपागतः क्षणेन धिबुद्धस्तयोः प्रलपन् शृणोमि ।

27 प्रियसखि कुपिता किं त्वं प्रतिवचनं नो ददासि को हेतुः ।  
 किं कृतमप्रियमेतत् यदयं दयितः समानीतः ॥ ८०

§ २७ ) मयोक्तम् । 'यदस्य कालयोयं तत्कार्यम् ।' ततस्तस्यामुदयाचलचूलापलम्बिनि किरण-  
 30 मालिनि चन्दनदाहणानीय प्रपञ्चितायां चितायां तदङ्गे निक्षिप्तम् । तदचो हुताशतः प्रवृत्तः । 'एतां 80  
 विनाययोर्जीवितेन किम्' इति मद्विवा चिरं विलप्य च तत्रैव ते ऽपि प्रविष्टे । एवं मितये ऽप्यस्त्रिदोषी-  
 भूते शयनमेकमहमपि मुहुरेण ग्रहत इव महाशोककुन्तेन प्रमिष्य इव व्यचिन्तयामिति । 'पश्य विधि-  
 33 पिडासितम्, यदियं विन्दुमती मदनुरागेण विषया तदुन्धेन एते च । ततः किं भ्रमेतेन स्त्रीवधफलदुः-  
 कलपितेन जीवितेन । ततो ऽमुमेव चित्तानले प्रविश्य स्वस्य कलङ्मुचाप्यामि' यावदिति मित्रे,  
 चिन्तयामसि तावद्विवाचरमिद्युतमध्ये विद्याधर्योक्तम् । 'विलोक्य यदयं फीदशो निर्दयः कुमारः, इयं  
 36 वरपत्नी मृतः, अयं पुनरद्यापि जीवति ।' विद्याधरेणोक्तम् । 'मेवं वादीः, यतः स्त्रिया पत्यौ मृते चित्तायां 36  
 प्रविशन्ति पुनः सत्पुरुषेण मण्डितविनाशे स्ववधो न विधेयः ।' एतदाक्षयं मया चिन्तितम् । 'यद्वेन  
 39 युक्तमुक्तम् । तत एतस्यां विन्दुमलयुक्तामिष्यां चाप्यां नीरज्यवर्णपूर्णयां विकसितगीलेन्द्रीवरलोचनायां  
 39 चालद्वयलमृणालवलयकलितयां विकसितशतपत्रवचनयां वरलज्जलसङ्गरङ्गद्वयवर्णचलदायां 39  
 विकटकनकतटमितम्फलदायामहमवतीर्यतटां तिष्ठतां जलाञ्जलिं ददामि' इति चिन्तयित्वावतीर्णो  
 42 दयिते, तां चाप्री यावन्मञ्जनोन्मज्जनं कृत्वा निर्गतस्तावत्तत्र सर्वमप्यपूर्वं पश्यामि । व्योमतलस्पर्शिनः  
 42 दाक्षिणः । महाप्रमाणं औपम्यः । उज्ज्विताद्वास्तुरङ्गाः । पञ्चापशतमाना मानुषाः । महादेहाः पक्षिणः । 42

4) १० मयोदिति ७) १० एष ताभ्यां निर एतत्तत्तः 11) १० नलिनीवद 15) १० यद्यप्यनुमतान्य 16) १० एतः सव  
 19) १० एतः दुमारी, १० वीर्य सप्तमुदितवृत्त 21) १० inter. ताभ्यां & तद्दृष्ट्वा 29) १० कलस्य योय 31) १० दे for  
 तेऽपि 36) १० add नतकृते before कृता



- 1 § २८) मया चिन्तितम् । 'सर्वथा नासाकीनं स्थानम्, तत्र सप्तहस्तवपुषं पुष्पं, सर्वथायमन्यो 1  
 द्वीपः' इति यावद्विचिन्तयामि तावद्विधिते, सा वापी विमानत्वममजत् । 'तदहं कमपि पुरुषं पृच्छामि 2  
 3 क एष द्वीपः' इति चिन्तयता मया दारकयुगलं विलोक्य पृष्टम् । 'को ऽयं द्वीपः । ततो मा कृमिमित्रं 3  
 कुन्थुमिव पिपीलिकापोतमिव विलोक्य ताभ्यां विसरयसेरमनोभ्यां निवेदितम् । 'पयस्य, तदिदम् 4  
 पूर्वविदेहमहाक्षेत्रम् । मया चिन्तितम् । 'अहो, अतिश्रेष्ठं सज्जत, इदमपि द्रष्टव्यमभूत् ।' यावदिति 5  
 6 चिन्तयन्नसि तावत्ताभ्यामहं कृमिरिव कौतुकात्करतलेन सङ्गृहीत । तत्र श्रीसीमधरस्वामिसमयः 6  
 सरणान्तर्मुक्तः । ततो मया भगवान् सिंहासनस्थः प्रणतः । ततस्तत्रत्येन केनचिन्नृपेण प्रस्तावनासाय 7  
 पृष्टम् । 'क एष ।' ततो भगवता निवेदितुमारेभे । 'अस्ति जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे ऽरुणाभ 8  
 9 नाम नगरम् । तत्र रतगजेन्द्रो नाम राजा । तदहं जं कामगजेन्द्रं पृथु कुमारः । एताभ्यां देवाभ्यां 9  
 'लीलापट्ट' इति मत्वा स्त्रीष्वेप विधावापट्टत्वं धैताख्यकन्दरान्तराणीत । तत्रालीकमयने 'विद्याधर 10  
 बालिका तव वियोगेन मृता' इति ते उक्त्वा तां चित्तामारोप्य तामनु विलपन्त्यो स्वेनापि प्रविष्टे तत्रेप 11  
 12 दग्धे च । सापि माया विद्याधरमियुनता । प्रकुम्भो वाच्या समागतः । ततो पापीभ्याज्जेन जलकात् 12  
 धानेनाप्राभ्यामानीयेप मदन्तिके सस्यक्चलाभार्यमवसरे मुक्तः । राज्ञेति पृष्टम् । 'भगवन्, एतयोरेत 13  
 स्थानयने किं कारणम् ।' भगवतादिष्टम् । 'पञ्चभिर्जने पूर्वमवै सङ्कृतं कृतो यदेकैर्नरैश्च परस्पर 14  
 15 सन्त्यक्त्य दातव्यमिति । पूय मोहदत्तः १ ततः स्वर्गो २ ततः पृथ्वीसारः ३ पुनः स्वर्गो ४ पुनरेव 15  
 शरमदेहं कामगजेन्द्रः ५ समुत्पन्नः । तस्य दुष्यस्य मा मुहा, यथाशक्त्या विरतिं गृहाण इति 16  
 स्वामिनोक्तम् । ततः प्रिये, राहो पुनः पृष्टम् । प्रमो, अयं लघुः कथं वयमुद्येक्ष्यताम् ।' भगवता भणितम् । 17  
 18 इदमपूर्वमहाविदेहक्षेत्रं, अत्र तु सुवमा कालः सैष शाश्वतः, महावैहा देहिनी । तत्र पुनर्मरुतकेन, दुःपमा 18  
 सनयः, स अशाश्वतः, अतस्तु पृथक्तमयो जनाः ।' ततो ऽपि राज्ञा पृष्टम् । कावेतो देवौ ।' जितेनोचे ।  
 'यै पञ्चभिः सङ्कृतं कृतं, तेषां मध्ये एतौ द्वौ देवौ ।'  
 21 § २९) एष भगवता निवेदिते यावन्मया यस्तरुमुन्नामितं तावदहं स्वमिहेव फटके पश्यामि 21  
 एतदेव शयनः, एषा भवती देवी' इति । तया भणितम् । 'देवो यदावापयति तद्विषयमेव, परं किमपि 22  
 विक्षपयामि एतद्वत् त्वया कथितम्, अत्रेन्द्रतो ऽरुणो ऽपि महद्वत् निवेदितं परमेप कालः स्तोत्रः ।'  
 23 कुमारेण भणितम् । 'यतो मनसा देधाना वाचा पार्ययाना, यो मया भगवान् श्रीसीमधरस्वामी दृष्टः 24  
 सो ऽद्यापि मम इदयाप्रतः पवावतिष्ठते । अथवा किमत्र विचारेण, भगवान् श्रीमहावीर एतस्मिन् प्रवेदो 25  
 समवसृतः श्रूयते तमेन गत्वा पृच्छामि सत्यमसत्यं वतः । यदि भगवान् समादेक्ष्यति तत्सत्यमन्यथा 26  
 27 माया' इति वदन् समुत्थाय कामगजेन्द्रं प्रस्थितः । प्रियया पृष्टम् । 'यद्विदं सत्यं तदा हि कर्तव्यम् ।' 27  
 तेनोक्तम् । 'सत्ये ज्ञाते व्रतं ब्रह्मम् ।' तथोक्तम् । 'यदि देवो दीक्षां ग्रहीष्यते तदाहमपि ।' 'एष भवतु' 28  
 इति वदन् कुमारः पृथुः प्राप्नो मम सन्धयसरणम् । अमुना प्रणयः पृष्टो ऽहम् । 'किमिन्द्रजालं, किन्तु 29  
 30 सत्यम् ।' मयोक्तम् । 'सत्यमेतत् ।' एतन्निशम्य समुत्पन्नवैगन्यं कटकनिवेशं गतः । गीतमस्वामिना 30  
 पृष्टम् । भगवन्, इतो गतेन तेन किं कृतम्, संप्रति च किं तनोति, कुत्र वा वर्तते ।' भगवतादिष्टम् ।  
 'इतो गत्वा देव्या पुरं सत्यमिदमिति निवेद्य पितरौ दिग्गजेन्द्राख्यः सुतः चापृच्छन् समानितबन्धुजन 31  
 32 एष संप्रति समवसरणवाद्यप्रकारगोपुरस्थाप्रमाणतो वर्तते' इति भगवति वदत्येन सत्वरं समागतः । 32  
 ततो भगवता कामगजेन्द्रकुमारो बालुकाकालमश्वि निस्वादः, क्षुद्रबीजकोशाभक्षणमिवावृत्तिजनकः,  
 क्षारनीरपातमिव तृष्णावर्धकः, वन्धनहेतुः (?) मिथ्यात्वमिव अवबधेकः, उपहासपट्टः, निद्रज्जननिन्दनीयः,  
 33 विषयसुखसेधनं मन्यमानो बहुमया तथा परिजनेन च समः प्रमाजितः । तेनान्यदा भगवान् पृष्टः । 'कुत्र ते 36  
 34 पञ्च जनाः प्रवर्तन्ते ।' भगवतोदितम् । 'द्वौ देवौ स्तः, तावत्पृथगायुधौ । शेषा पुनर्मनुष्यलोके । ततो 35  
 दर्शितो भगवता मणिरथकुमारमहर्षिः । 'एष मानभटजीवः । तत्र भवे भवान् मोहदत्त इति, तस्य जीवो 36  
 37 भगवान् कामगजेन्द्रः । एको लोभदेवजीवः, सो ऽपि मर्त्यमवै ऽयतीर्षो ऽस्ति, तस्य वैरिगुप्त इति नाम । 37  
 38 सर्वेषामसिन् भवे सिद्धिः' इत्यादिश्वं भगवान् श्रीमहावीरं समुत्थितवान् । अन्यदिने अव्यकुमुदः  
 मृगाङ्गुलिमुधनभवनप्रदीपं श्रीवर्धमानं काकन्दीपुर्वां याह्नोद्याने समवसृतः । सवति जीराजीवपुण्य

2) B इति विचिन्तयामि 10) B adds च before देवादा 18) B इत् पूर्वमदा P B दुःपमा 19) B भूतोति for तनोति  
 27) B तत for तन 31) B om भगवन्

- १ पापाक्षवरनिजं रावन्धमोक्षस्वरूपमाचख्यौ । ततो गौतमेन पृष्टम् । 'भगवन्' कथं जीवाः कर्म यद्भवन्ति ।<sup>1</sup> भगवतोक्तम् । 'लेख्यामेदैर्जीवाः शुभाशुभं कर्माजयन्ति । अत्र जन्मफलमक्षणदृष्टान्तः ।
- ३ § ३०) एकदा कसाह्वामात् पट् पुरुषाः पशुनिहन्तहस्ताः समुन्नततच्छेदाय कान्तान्तः<sup>3</sup> प्रविष्टाः । तैरेकस्मिन् शास्त्रिणि भक्तं स्थापितम् । तत्र भक्त्यादपे समास्था केचिद्भानरास्तस्वमेवमपि भक्तं, भक्षयित्वा तद्भानमपि भक्ष्यत्वा प्रतिनिवृत्ताः । ते यन्च्छेदका अपि मध्यादे बुभुक्षामक्षमकुक्षयस्तु-  
६ पातरलितचेतसस्तत्र तद्भक्तं न पश्यन्ति, भाजनमपि भग्नमालोकयन्ति । ततस्तैरिति परिज्ञातम् । 'यन्तु-  
७ यगयूयेन सर्वमपि भक्तमास्यादितम्, तावदसाकं बुभुक्षितानां क्व गतिः' इति ध्यात्वा समुत्थाय फला-  
म्बेणपाय प्रवृत्तास्ते एकं जन्मपादपं फलितं दृष्ट्वा परस्परं भञ्जयन्ति 'कथयत, कथं जन्मफलमक्षणं  
९ करिष्यामः ।' ततो जन्मफलानि दृष्ट्वा तत्र तेषां मध्यादेकेनोक्तम् । 'सर्वेषामपि पञ्चशाखाः परम्बधापुधयप्रा-  
५ वतन्ते, ततो मूलादप्येन छित्त्वा फलमक्षणे कुर्मः ।' तन्निशम्य द्वितीयेनोक्तम् । 'अस्मिन् पादपे मूलादपि  
१२ छेदिते भवन्तं को गुणो भविष्यति, केवलमस्य शाखा एव छिद्यन्ते ।' तृतीयेन भणितम् । 'न शाखा  
१२ केवलं फलिता एव प्रतिशाखा वृत्तन्ते ।' चतुर्थेनोक्तम् । 'न प्रतिशाखाः, केवलं स्वका एव पात्यन्ते ।'<sup>12</sup>  
१५ पञ्चमेनोक्तम् । 'ममैव बुद्धिरिह विधीयताम्, लकुटेनाहस्य एकजन्मफलानि पातयत ।' ततः किञ्चि-  
१५ ब्रह्मस्य पृष्टेनोक्तम् । 'मो नराः, मयतां महद्भानम्, महान् पापात्तम, स्तोको लाभः, किमत्र  
१५ प्रारब्धम्, यदि जन्मफलमक्षणेन यः कथं तदैतानि पक्वानि शुक्लसारिकादिभिः पातितानि स्वमायनः<sup>15</sup>  
१५ पतितानि जन्मफलानि स्वैरं भक्षयत, नो यान्यत्र यजत' इति ते सर्वे उपि तैर्ग्रापतितैरेव फलेः  
१५ सौहित्यसुखिता जहिरं । सर्वेषामपि फलोपयोगः सदृश एव, परं पुनस्तत्र बहुविधं पापं येनैत्युक्तम् ।  
१८ 'अयं पादपे मूलादपि छिद्यन्ते' स मृत्या कृष्णलेदयवायस्यं नरकातिथिर्येव । द्वितीयेनोक्तम् । 'यच्छाखा<sup>18</sup>  
१८ एव छेद्या' स नीललेदयया विषय नरकं तिर्यकत्वं वा प्राप्नोति । तृतीयेनोक्तम् । 'यत्प्रतिशाखा एव  
१८ प्राष्टा' स फलोत्तलेदयया तिर्यग्योनाबुत्पद्यते । चतुर्थेनोक्तम् । 'यत्केवलं स्तरका एव संगृह्यन्ते स  
२१ तेजोलेदयया नरो भवति ।' पञ्चमेनोक्तम् । 'यत्कानि पक्वानि पात्यन्ते स पक्षलेदयया देवत्वं<sup>21</sup>  
२१ लभते ।' षष्ठेनोक्तम् । 'यत्केवलं भूमिपतितान्येवास्वायन्ते' स शुद्धलेदयया सिद्धिसुखमाप्नोति । ततो गौतम  
२१ पश्य त्वं, पदेकस्मिन् भक्षणकार्ये षण्णामपि लेदयामेदः पृथग् भिन्नश्च कर्मवन्धः । यदिउन्निह भिन्दी-  
२४ त्यादिकं वर्तते यच्चो जल्पति, पश्य न दया न सत्यं स कृष्णलेदयः । यः पञ्चरापोषयनार्याणि समाचरति  
२४ षष्ठे पुनर्धर्माय स नीललेदयः । यश्चर्यायि कार्याणि पापमयानि तनोति द्वयं धर्मनिसिंसं स फलोत्त-  
२४ लेदयः । पक्षीणि कार्याणि वाषाण्यं त्रीणि च धर्महेतवे स तेजोलेदयः । यः कार्यद्वयं पापार्थं चर्यायि  
२७ धर्मकारणे स पक्षलेदयः । य एकं कार्यं पापहेतवे पञ्च धर्मार्थं च स शुद्धलेदयः । तदा जितत्वमाप्नोति ।<sup>27</sup>  
२७ तद्भवतो भणितं सर्वैरपि सुगामुरनरेभ्यस्तथेति प्रतिपन्नम् ।
- § ३१) अत्रान्तरे राजपुत्र एकः प्रलयभुजदण्डः सुवेपो वक्षःस्थलविलसद्भनमालः समवसरणे  
३० भगवन्तं प्रणिपत्य प्रोवाच । 'भगवन्, किं तत्सत्यम्, यदिव्येन शन्दिता तत्र मम निवेदितं तन्मङ्गलम्-<sup>30</sup>  
३० मङ्गलं वा ।' भगवतोक्तम् । 'मद्ग, सत्सर्वमपि तथ्यमेव ।' तदाकर्ण्य 'भगवदादेशः प्रमाणम्' इति  
३३ गदित्वा समवसरणतस्तस्मिन्निर्गते गौतमेनाम्बधायि । 'नाथ, को ऽयं पुमान्, किमेतेन पृष्टम् ।'  
३३ ततो भगवतानेकलोभप्रतियोषाय समाचक्षते । 'समस्ति जन्मद्वीपे भरतक्षेत्रे मध्यमखण्डे<sup>33</sup>  
३३ क्षत्रमपुरं नाम नगरम् । तत्र चन्द्रमण्डलकरनिकरनिर्मलकीर्तिसूक्तिशाली चन्द्रगुप्तः क्षितिपतिः ।  
३३ वत्सपुरनूनविक्रमो वैरिगुप्तः । तस्मान्यदिने मेदिनीस्वामिनः सभासीनस्य समागत्य प्रणिपत्य च  
३६ प्रतीहादी व्यजिह्वपदिति । 'देव, द्वारे नभःप्रधाननरा भवचरषडर्शनात्मविलगन्ति ।' तदाकर्ण्य<sup>36</sup>  
३६ राजोक्तम् । 'स्विरतमेव प्रेषयन्ताम् ।' ततस्तथा सह तैरैः प्रविश्य क्रिम्यपूर्वं च वस्तु प्राप्स्यतीत्यस्य राजानं  
३९ प्रणम्य निगमत् । 'दुर्वेलानां यत्वं राजा' इति परिभाषयन्तु देवः । सर्वमपि नगरं केनापि मुणितम् ।  
३९ यत्किञ्चिच्चाह तद्विलम्बमपि निशि ह्रियते ।' राजोक्तम् । 'यूयं व्रजत स परिमोपी विलोभ्यते लग्नः ।'<sup>39</sup>  
३९ ततो राश पुरारक्षमाकायं समादिष्टम् । 'अहो, मध्ये पुरं महाभारोपद्रवः' इति । तेनापि विज्ञप्तम् । 'न

12) r om. n. 14) s adds (above the line) संतु before केन 16) s repeats स्त्रे (below the line)

17) s adds तस्य (above the line) after एव 21) s अपक्वानि for second पक्वानि, r s add न before पक्वानि

22) s adds भवति after 'य' 37) s om. च 40) s adds देव before न दृष्टन्ते

- 1 दृश्यते ह्यिमाणाः पदार्थाः, न चौरो ऽपि लोचनगोचरः। केवलमेतदेव सर्वत्रापि प्रातः परिश्रूयते यत्पुरं 1  
मुपितम्। अहं देवादशेन पुरपरित्राणं करोमि, परं केनाप्युपायेन न मलिमुचोपलब्धिः। ततः स्वामी  
3 कस्याप्यन्यस्यादेशं ददातु। तसिधेवमुक्त्वति नरेश्वरेण सकलमप्यास्थानमण्डलमालुलोके। 3

- § ३२) ततो वैरिगुप्तेन विरचिताञ्जलिना पिबन्तम्। 'यदि देव, सत्तरात्रमप्ये तं स्तेनं देवान्तिकं  
नानयामि ततो ऽहं ज्वालाकुलं ज्वलनमाविशामि' इति। ततो राजादेशमासाद्य वैरिगुप्तस्य सुगुप्तविधिना  
6 प्रकोष्ठनिक्षिप्तखेटकस्य करतलकलितकरालकरवालस्य चत्वररण्यामुखगोपुरातामसरोरयरापीदेवकुल- ४  
पानीयशालामटेपु विचरतः पद्म दिवसा व्यतिचक्रमुः, न पुनस्तेन स चौरपुमानुपलब्धः। ततः सप्तमे  
दिवसे वैरिगुप्तेन चिन्तितम्। 'सर्वत्र भ्रयान्वेषितं पुरं परं न चौरः प्राप्तः, तदत्र को ऽयमुपायो विधेयः,  
9 मम च प्रत्यूषे प्रतिज्ञा परिपूर्णा तावदागतता ममापुर्णसंघस्य पञ्चता, तदत्र क्षणद्वयां दमशाने महामांसं ४  
विक्रीय कमपि घेतालं साधयित्वा चौरवृत्तान्तं पृच्छामि' इति विचिन्त्य वैरिगुप्तः दमशानमुर्ध्वं संप्राप्तः।  
तत्र च तेन महासाहसिना क्षुरिकया जह्योर्महामांसमुत्कृत्य हस्ते विधाय वारत्रयं भणितम्। 'भो भो  
12 राक्षसाः, पिशाचा वा श्रूयताम्, यदि भवतां महामांसेन कार्यं तदेतद्वहीत्वा चौरवृत्तान्तं निवेदयत।' 12  
घेतालेनोक्तम्। 'महामांसमहं प्रहीष्ये।' कुमारेण भणितम्। 'प्रमाणमेतत्, परं चौरप्रचारः परिकथनीयः।' 13  
कुमारेणार्पिते महामांसे तेनोक्तम्। 'भद्र, मांसमिदं स्तोकं दिक्षं च, यद्यग्निना पकं भयान् ददाति तदा  
16 गृह्णामि।' कुमारेण भणितम्। 'चितासमीपमागच्छ यथा खेच्छयाग्निपकं स्वमांसं भवते ददामि।' 16  
घेतालः प्रोवाच। 'भवत्प्रियम्।' ततस्तौ चितासमीपमागमताः। कुमारेणापरं स्वमहामांसं पकं तस्यै प्रदत्तम्।  
तेन च खेच्छया भुक्ते च। अत्रान्तरे गीतमेव गृह्यम्। 'भगवन्, किमु पिशाचा राक्षसाश्च कावलिक-  
18 माहारं कुर्वन्ति किं वा न।' भगवताज्ञप्तम्। 'गीतम्, न कुर्वन्ति।' गीतमेनोक्तम्। 'यद्यमी नाश्रन्ति 18  
ततः कथमेतन् महामांसमश्नितम्।' भगवतादिष्टम्। 'प्रकृत्या व्यन्तरा ममी वाला इव क्रीडां कुर्वन्ति।  
'महामांसं भुक्तम्' इति लोकस्य मायां दर्शयन्ति।' घेतालेन भणितम्। 'एतन्महामांसं निरस्थि मद्यं न  
21 रोचते, यद्यस्थिवत्कटकटापायकं परं ददासि तदेहि।' तदाकर्ण्य कुमारो दक्षिणजह्नुमुत्कृत्य चितानले 21  
पक्त्वा घेतालस्यार्पयामास। पुनस्तेनोक्तम्। 'भो भद्र, अमुनाधुना पूर्णं, संप्रत्यतीव दूषितो ऽस्मि, ततस्तव  
शोणितं पातुमिच्छामि।' 'पिब' इति वदता कुमारेण यावदेका क्लासा विदारिता तावत् हाहारमुखरे-  
24 ऽह्नासे गगनाङ्गणं प्रचूते, 24

- 'साहसेनामुना तुष्टो ऽस्म्यनन्यसहजोन ते। यत्किञ्चिचापसे धीर तदेव वितरायद्मम्' ॥ ८१  
§ ३३) ततः कुमारः प्रोवाच तुष्टस्त्वं यदि संप्रति। मत्पुरं मुपितं येन तमेव कथयस्व मे ॥ ८२  
27 घेतालो ऽप्यत्रयीदेव तस्य चौरस्य को ऽपि न। प्रतिमहः स दृष्टो ऽपि न हि केनापि शृण्वते ॥ ८३ 27  
तन्निशान्य कुमारैणाक्षतं वीक्ष्य क्षतं दृशा। प्रोचे घेताल चौरस्य स्थानमेव निवेदय ॥ ८४  
जगाद स च घेतालो यद्येवं शृणु तस्यतः। दमशानाश्रितः स्वम्यप्रोचे ऽमुष्य स्तेनस्य संघस्य ॥ ८५  
30 तत्र घटे छिद्रमेव द्वापम्। तच्छ्रुत्वा कुमारस्त्वरितं विकटं प्रेतयनघटं समाकृष्ट शाखासु प्रति- 30  
शाखासु मूले पत्रनिकरान्तरे च कृपाणपाणिर्विलोकितुं प्रवृत्तः। ततः कोटरस्थच्छिद्रसमीपे राजपुत्रो  
यावदधोवर्कं करोति तावत्ततो धूपगन्धः कस्यीरज्जवनसारसृग्मदपरिमलमांसिलो निस्सरति। धेनु-  
33 पीणारवं कामिनीजनजनितागीतसंवलितं श्रुत्वा राजमनुजा चिन्तितम्। 'दृष्टममुष्य परिमोहिणो 33  
मन्दिरम्। अधुना यो यलवांस्तस्यैव राज्यम्' इति विचिन्त्य तत्रैव विवरे किञ्चिद्भागमुपलप्य मणिमय-  
भवनं चारुकाञ्चनतोर्णं वरयुवतिजनप्रचारं विलोभय व्यचिन्तयत्। 'स तावद्दृष्टाचारः कुत्र भावी' इति  
36 चिन्तयता तेन कापि लोललोचना निस्तन्दचन्द्रवदना ततो निःसरन्ती दृष्टा पृष्टा च। 'कस्यायमावासः, 36  
कासि त्वम्, कुत्र वा स परास्कन्दी, स्त्रीजनश्च किं गायति।' तयोक्तम्। 'भद्र, कथमेतावतां भुवमागतः,  
त्यमस्य साहसिकः, कुतः स्थानादागतः।' तेनोक्तम्। 'ऋषभपुरात्।' तयोक्तम्। 'यदि त्वं ऋषभपुर-  
39 वास्तव्यः [तत्] किं जानासि चन्द्रगुप्तनरेश्वरं, वैरिगुप्तं पुत्रं च।' तेनोचे। 'भद्रे, त्वं कथं जानासि 39  
तयोर्द्वयोरप्यभिधे।' तयोक्तम्। 'गतास्ते दिवसाः।' तेन भणितम्। 'कथय स्फुटं तयोः किं भवति,  
कथमभिजानासि तौ, केन पथाय प्राप्तासि।' 39

- 1 § 32) तथा मणितम् । 'धावस्तीपुर्णं सुरेन्द्रस्य भूपतेर्दुहिता वाल्यादेव तेन पिता तस्य धैरिगुणस्य 1  
परिणेतुं प्रदत्ताभूयम् । अत्रान्तरे विद्यासिद्धेनामुनापहृतात्र पातालतले प्रक्षिता च । जानामि तेन 2  
3 तवाज्ञां । केचलं नाहमेकापहृता अत्र बहुतरा महेला अन्या अपि ।' तेन चिन्तितम् । 'अहो, ममैषा 3  
चम्पकमाला प्रदत्तासीद्, ततः पश्चाद्विद्याधरेणासुना समानीता ।' तेनोक्तम् । 'भद्रे, कथय स कुप 4  
विद्याधरायमम, कथं हन्तव्यः स मया । अहं न एव धैरिगुण, यदि ममोपरि महान् क्रोधः ।' तयोक्तम् ।  
5 'यदि भवान् धैरिगुणस्तद्वरेण्यमजनि ।' तथा निवेदितम् । 'कुमार, रहस्यं शृणु यथा याप्यं मायेते । अत्र 6  
देवतायतने ऽस्य खेटकं सिद्धरूपान्तरं चास्ति तद्वशात् ।' राजपुत्रेणोक्तम् । 'तावद्भद्रे, कथय कथं कथं 7  
वर्तते स विद्यासिद्धः ।' तयोक्तम् । 'अयमस्तमितो दिनपतो बहुलान्धकारायां निशायां सेच्छया परि- 8  
9 तः सन्ति ।' इति । 'ततो नान्दं च ।' इति । 'ततो नान्दं च ।' इति । 'ततो नान्दं च ।' इति । 'ततो नान्दं च ।' इति ।  
'कुमारेणोक्तम् । 'अमुना 10  
'र, सांप्रतं यदि स भवति 11  
12 ततो नाहं न न्ये च ।' तेनोक्तम् । 'यदि स नास्ति तत एवाः कथं कार्यान्तं ।' ततस्तथा प्रोचे । 'भद्रे, 12

३२५) कुमारेणोक्तम् । 'भद्रे, मम तस्य च द्वयोर्मध्ये पतासां द्वयंगमः को भार्या' इति ।

- 15 स्मिता तथा प्रोचे । यतः 15  
'त्वज्जितं शूरमन्येताः सकेहमपि योषिताः । कातरं विगतज्ज्ञेहं चापि गृह्णन्ति काश्चन ॥ ८६  
पातोद्धतध्वजपट इव विद्युद्विद्यास्थिरम् । मनो मनस्विनीनां हि कः परिच्छेदजुमर्हति ॥ ८७  
18 तथाप्येतान्मन्त्रं जानामि यथेता भवन्तं विलोकयिष्यन्ति तवो ऽवश्यमेवैतासां त्वयि ज्ञेहो 18  
भावीति । एताः सर्वा अपि भवत्पुरसंबन्धिष्य एव भवन्तं दृष्ट्वा प्रत्यभिज्ञास्यन्ति । ततो दर्शन-  
मेतासां वयमेव ।' कुमारेणोक्तम् । 'तावदस्य विद्यासिद्धस्य सिद्धरूपान्धं खेटकं च समानय, पश्चादपि 19  
21 तासां दर्शनं दास्यामि ।' तयोचे । 'अत्रैव कुमार, तावत् स्यात्तव्यं तस्या यावदस्ति सिद्धखेटकं सिद्धरूपं 21  
च समानयामि' इत्युदित्वा सा गता । ततः कुमारश्चिन्तितवान् । 'कदाचिदियं मम मृत्युहेतवे कमप्यु-  
पायमन्यं चिन्तयति ततो न युक्तं स्यात्तुमत्रैव' इति कुमारः प्रविचार्य गृहीतखेटकः स्वीकृतखेटकः 22  
24 पश्चाद्वायुपुत्र स्थितः । ततः सा स्वीकृतखेटकं तत्र प्रदेशे कुमारमपश्यन्ती विषण्णमानसा कुमारेण 24  
भगिता । 'भद्रे, त्वरितं समागच्छ अत्राहमवतिष्ठामि ।' इति समाकर्ण्य तया प्रोक्तम् । 'अतः स्थानात्क-  
थमन्यम भवान् संप्राप्तः ।' तेनोक्तम् । 'यतो धीमतां स्त्रीणां कदापि न विश्वसनीयम्' इति शाटोकिः ।  
27 ततः पश्चाद्वायुपुत्र स्थितः । 'कुमार, राज्यपदवीयोग्यस्त्वमसि, यो महेलानां न विश्वसिति' इत्युदित्वा 27  
सा तत्पुरो भूनां कौक्षेयकं खेटकं च मुमोच । राजतनयः सौवं विविश खेटकं च तत्परे ऽप्यमास ।  
कुमारेण प्रक्षिणीकृत्य तद्वयमद्वयकं स्वीचके । तयोक्तम् । 'कुमारस्य विजयाय भवविदं खट्वाक्तम् ।'  
30 कुमारेणोक्तम् । 'भद्रे, कथय कुप संप्रति स दुष्टविद्यासिद्धः ।' तयोक्तम् । 'कुमार, केन निगमेनात्र 30  
प्रविष्टो भवान् ।' तेन प्रोक्तम् । 'वटपादफोटरच्छिद्रेण ।' तयोक्तम् । 'नाहं द्वारे जानामि, एतत्तुनज्ज्ञे 31  
येन द्वारेण त्वमागतः, सो ऽपि तेनैव समागमिष्यति ततस्तस्या सखीमृगामुना दिव्यखड्गेन शिरश्छेद-  
33 नीयं तस्य । अन्यथा स पुनस्तव दुःसाध्यः' इत्यवगम्य कुमारः कृपाणपरिणिद्धिद्वारं स्थितः । 33

३२६) अत्रान्तरे स विद्याधरायममः प्रभातकालमाकलय्य चवत्सुहोपरि शयनीयप्रसूतामेकाकिनीं

तस्यैव राजसूतोः पत्नीमपहृत्वागतः । तत्रैव विले तं प्रविशन्तं निरीक्ष्य राजपुत्र्या पृच्छते ।

- 36 'हा धैरिगुण हा वीर त्वयिप्राप्ति इहामुना । चम्पावल्लभियानेन तस्मात्वायस्य मामिह ॥ ८८ 36  
एवं तत्प्रलपितमाकर्ण्य विद्यासिद्धेनोक्तम् । 'तेन तव किं स्वयम्, यदि तं दयितं प्राप्नोमि तदा 37  
तमेवाश्रामि' इति श्रुत्वा कुमारेण चिन्तितम् । 'अहो, इराचारः समस्त एव परं मम प्राणमियां गृहीत्या, 38  
39 तदेतत्सुन्दरं जातसिति यत्सरोज्यो ऽयं वीरः' इति चिन्तयता कुमारेण विलहारे विद्यासिद्धस्योत्तमाहं 39  
प्रविशद्दृष्टम् । ततः कुमारेण चिन्तितम् । 'एतस्य शिरश्छिन्नमसि, अथवा नहि नहि किं सत्सुहृत्पादछलावे-  
पिणः, सर्वथा न युक्तमेतत्तावदस्य शक्तिमालोक्यामि' इति प्यायतः कुमारस्य विद्यासिद्धिद्वारेण 40  
42 प्रविष्टः । ततो मणितः कुमारेण । 'भद्रे, विद्यासिद्धो यदि भवान् तस्मैतिष्ये व्रज, यदन्यायं कुरुये 42

१) > इत्यन्तो यदि ममेपरि 21) > om एवम् 22) > कदाचिदत्र 26) > अत्रैव धीमतां स्त्रीणां & इत्यपि  
27) > विषयसि 33) > > om तस्य 34) > प्रभातकालमाकलय्य 38) > इवारेणैव for कुमारेण चिन्तितम् 39) >  
'द्वारं संज्ञा

- 1 तत्रोचितम् । यदि सत्येन चौरौ ऽसि तेन निग्रहयोग्यस्य तत्सज्जीभव युद्धाय ।<sup>1</sup> तं राजतनयं प्रेक्ष्य 'अहो, 1  
कथमेव वैरिगुप्तः संप्राप्तः, तद्विगतं कार्यम्, तावत्किमनेन यालेन' इति चिन्तयता विद्यासिद्धेन प्रोचे ।
- 3 'कृतान्तवदनप्राये क्षितः केन विले भवान् । कथं वा रूपसौभाग्यशाली निधनमिच्छसि' ॥ ८९. 3  
ततः 'रूपाणः रूपाणः' इति चदन् स वैवायतने राजतनयसंवन्धिनां खड्गं खेटकं च गृहीत्वा दध्यौ ।  
'अहो, मदीयं न खड्गरत्नं न च खेटकमपि' इति चिन्तयन् कुमारमूलमागच्छ दधान ।
- 6 'मदीयान्तःपुरे केन प्रेषितो मातृशासितः । ज्ञातं वा कुपितः प्रेतपतिरेव तवोपरि ॥ ९० 6  
इदानीं ते न निरुसारो विद्यते बिलतो ऽमुतः । सुपकारकपायतः शशयत्वं विनश्यति ॥ ९१  
प्रोचे कुमारः 'किं रे रे, स्वैरचारी मम प्रियाम् । हृत्वाद्य माघसि प्राप्त एवासि त्वं यमग्निकम्' ॥ ९२
- 9 § ३७) इति चदता कुमारेण तदभिमुखं खड्गप्रहारः प्रदत्तः । तेनापि कलाकौशलशालिना 9  
बद्धयित्वा तं प्रहारं कुमारं प्रति प्रहारो मुक्तः । कुमारेणापि स बद्धितः । ततस्तयोर्वैनमहिपयोरिव  
महानाह्वयः प्रवृत्तः, परमेतयोर्मध्ये न कस्यापि जयो ऽभूत्, तथाप्ययं विद्यासिद्धः 'कैतवी' इति विचिन्त्य  
12 चम्पकमालया प्रोचे । 'कुमार, खड्गरत्नमिदं सर' । 'रम्यमुक्तमनया' इति विचिन्त्य कुमारो निजगात् । 12
- 'यदि सिद्धसि सिद्धानां चक्रिणां चातिरक्त मोः । तत्त्वं मम कटाग्रस्यं लुनीह्यस्य शिरो ऽधुना' ॥ ९३  
अथ विद्यासिद्धेन चिन्तितम् । 'अये, अनयैव यन्त्रितया खड्गरत्नमिदमस्यापितम्, आः पापे, कुत्र प्रजति'
- 15 इति चदन् तामेव दिशं विद्यासिद्धः प्रत्यधाघत । 15  
यापनामोति यन्त्रितामिमामेव नराधमः । तावत्त्वरितमेयास्य शिरश्चिच्छेद राजसुः ॥ ९४  
उक्तं चम्पकमालया ।
- 18 'कुमारैतस्य यन्त्रितः समस्ति गुटिका किल । विद्वार्थस्य मुखं तत्त्वं तां गृहाण महाशय ॥ ९५ 18  
स ध्रुवेति मुखोत्तस्य दारितद्रुटिकां ततः । लात्वा प्रक्षाल्य चात्मीयमुखे यिक्षेप तत्क्षणम् ॥ ९६  
कुमारः सुगुणाधारः पारावारस्तरोर्णसः । तयाधिकं तमुदीप्य वरभूः समभूत्तश्च ॥ ९७
- III § ३८) ततस्तस्य कुमारस्य तेनैव ललितविलासिनीजनेन सह विषयसुखमनुभवतो विस्मृतसकल- 21  
गुणवचनस्य निजशक्तिविजितसिद्धलब्धार्थमेकप्रणयिनीजनसनाथपातालभुवनस्य तत्रैव घसत एकदिन-  
मिव द्वादश वत्सराणि व्यतीयुः । द्वादशसंवत्सराण्यन्ते ऽस्य प्रसुप्तस्य तस्य निशायाः पश्चिमे यामे  
24 ऽदृश्यमानो मङ्गलपाठका पपाट । 24  
'प्रमातसमये निद्रामोहं त्यज नरेश्वर । अवलम्ब्यस्य सद्धर्मं कर्मेनिर्मुलनक्षमम् ॥ ९८  
संसारसागरं घोरमवगम्य दुरुत्तरम् । लफ्त्वा स्त्रीसंगतिं धर्मयोत्तमैतमलं कुत ॥ ९९
- 27 एतद्वाक्यं राजसुनुचा चिन्तितम् । 'अहो, कुत्रैव वन्दिष्यमिः' । तामिर्भणितम् । 'विद्य, न शानीसः, 27  
स च न दृश्यते, केवलं शब्द एव श्रूयते ।' एवं यन्दिना सप्त दिनानि यावज्जय जयेति शब्दपूर्वं संसार-  
धैर्यजननानि बवांस्तुचरता तस्य यैतो विस्मयसोरमतन्यत । ततो राजपुत्रेणोक्तम् । 'अयं तावद्-  
30 वक्ष्यमेति तदेनमेव पुच्छामि' इति यदतस्तस्य कुमारस्य स दिव्यवन्दी प्रत्यक्षीभूय 'कुमार, जय जय' 30  
इत्युवाच । कुमारेणोचे ।  
'मो दिव्य कथय क्षिप्रमायातः केन हेतुना । प्रत्यहं किमु धैर्याग्यवचो जल्पसि मत्पुत्रः ॥ १००
- 33 दिव्येनोचे 'तव स्वान्ते, किञ्चित्केतुकमस्ति चेत् । पृच्छ तद्वत्स निर्गत्यामुतः पातालवेश्मनः' ॥ १०१ 33  
स प्रोचे 'किन्तु पातालमिदं फालः कियन् गतः । वसतो मे ऽत्र केनेतो निर्गच्छामि पया ननु' ॥ १०२  
सो ऽप्युचे 'भ्यस्रमेवेदं, द्वादशात्र समाः स्थितः । त्वं ततो विवरद्वारानया निर्गच्छ सत्वरम्' ॥ १०३
- 36 § ३९) पथमाकर्ण्य कुमारः समुत्थितः । तिरोहितो बन्दी । तामिः स्त्रीभिर्नेत्या ततो विज्ञातः 36  
कुमारः । 'अतः परं देवः किं कर्तुं कामः ।' कुमारेणोक्तम् । 'अहं भगवन्तं दिव्यज्ञानिनं कथमपि गत्वा  
प्रक्ष्यामि यदेव किञ्चित्जल्पति तत्तत्त्वं सत्कियते न वा' इति । ततस्तामिर्भणितम् । 'यं मार्गं त्वमङ्गी-  
39 करिष्यसि वयमपि तमेवानुसरिष्यामः ।' एवं प्रतिपद्य सत्यः कुमारः समुत्थाप्य तेनैव विवरद्वारेण 39  
निर्गत्येह स्थितानस्मान् भत्यागत्य संदेहं परच्छ, निर्गतश्च सो ऽयं चन्द्रगुप्तपुत्रो धैरिगुप्तः, प्राग्भव-  
संविधिसङ्केतितदेवदुतयन्दिप्रयोगेण प्रतिबुद्धः । ततो गौतमगणधारिणा विज्ञातम् । 'भगवन्, सांपर्त

2) &gt; वापत् कथवा किमनेन. 4) &gt; om. ततः 8) &gt; कुमार- प्रोचे for प्रोचे कुमार- 10) &gt; प्रतिपद्य for प्रति प्रहारो.

12) &gt; 'मनया विचिन्तेति कुमारो 21) &gt; om. कुमारस्य, &gt; adds च before सह. 22) &gt; om. तत्रैव वसत, &gt; एवं दिनमिव

25) &gt; कर्म निर्मलक्षमम्, &gt; 'निर्मलम्' 30) &gt; तदेनैव पुच्छामि 37) &gt; क्षिपति for कथयति. 38) &gt; यत् मार्गं त्वमङ्गी

- 1 'स कुत्रोपगतः' इति । भगवता निवेदितम् । 'तं कामिनीजनं पातालादाहृत्य संप्रति समवसरणवृत्तीय-  
 2 तोरणासन्न एव संप्रसाः' वायद्भगवानिति कथयति तावदागत्य कुमारः स्वैणेन समं भगवन्तं प्रदक्षिणीकृत्य  
 3 प्रणिपत्य च सुखासनस्थः पप्रच्छ । 'भगवन्, केन हेतुना क एव दिव्यः स्तुतिव्रतः प्रतियोधयति, कुत्र  
 4 या स सांप्रतम्' इति । ततो भगवता पञ्चानां जनानां भवपरंपरा विस्तारिता तावद्यावन्मणिरयकुमारः  
 5 कामगजेन्द्रः स च वृत्तीयो धैरिगुप्तः स्वर्गतश्च्युत्वा भवान् लोमदेवजीवो ऽत्र समुत्पन्नः प्रसक्तश्च । ततो  
 6 मायादित्यचण्डसेमाभ्यामनेकप्राप्तातिक्रमद्वलपठनच्छप्रना प्रतियोधितः' इति । तद्विशम्य कुमारः  
 7 रेणोकम् । 'भगवन्, संप्रति किं विलम्बं करोषि दीक्षदनेन प्रसक्तताम् ।' ततो भगवता युवतीजनेन  
 8 सह धैरिगुप्तः प्रयाजितः । ततः सकलत्रैलोक्यपसरोब्धालङ्कारपुण्डरीकः पुण्डरीकधवलमहिमा  
 9 धीवधेमानो हस्तिनापुरमागत्य समवसृतः । भगवतापि स्वयं सरागनीरागदेवतास्वरूपं व्याख्यातम् ।  
 10 स्कन्दकद्वचतुमुखव्यन्तरगणाधिपमृत्वयो देवाः सरागाः समाराध्यमाना जनानां जनाधिपा इव संतुष्टा  
 11 राजप्रधियं पच्छन्ति । रुष्टाः सन्तो ऽपहरन्ति च । पुनस्तीर्थकराः सिद्धा निर्दग्धकर्मन्धनाः येल्लिनो  
 12 रजोमद्मोहपरिहृता एते नीरागाः स्वर्गापवर्गत्रियं ददति ।  
 13 § ४० ) अत्रान्तरे ब्राह्मणदारकः दयामलवक्षःस्यलविलसद्भ्रमसुत्रिःप्रदक्षिणीकृत्य भगवन्तं प्रणम्य  
 14 पप्रच्छ । 'भगवन्, क एव पक्षी मनुष्यमापया भाषते, यत्सेनोकं तदुकममुकं वा ।' भगवतादिष्टम् ।  
 15 16 'भद्र, स पक्षी घने दिव्यो यत्सेनोकं तत्सर्वमपि युक्तमेव ।' एतदप्यगम्य समवसरणतः ॥ निष्क्रान्तः । 15  
 17 ततो व्रानयतापि धीमतेन पृष्टम् । 'भगवन्, क एव सुखसंभवो दारकः, किमेतेन पृष्टम् ।' एषं पृष्टो  
 18 भगवाभिदेवामास ।  
 19 18 'अस्ति नातिदूरे सरलपुरं ब्राह्मणानां स्थानम् । तत्र यज्ञदेवो महेभ्यः सुवकण्ठः । तासुतुः स्वयंभु-  
 20 देवः । स च यज्ञदेवः कालक्रमेण परलोकमिवाय । तत्रास्तमिते द्विजपती सर्वमपि वसुजालं विलित्ये ।  
 21 पूर्वकर्मपरिणामेन दिनयोग्यमप्यस्य नास्त्यशनम् । तत एवं क्षीणे विभवे न भवन्ति लोकयात्राः, विसं-  
 22 यदन्त्यतिथिसम्भाराः, यभुवुः शिथिला दम्भुक्रियाः, गलहस्तितानि दानानि । 21  
 23 गुरुणां वाचपशानां च महिमाभाजनं जनः । तादृशं प्रजायेत मन्त्रिरे पापविम्विरा ॥ १०४  
 24 पुत्र स्थिताः समुत्तुङ्गा अपि लक्ष्मीवतां नराः । भजन्ति न दृगातिर्यं दारिद्र्याञ्जनभाजिनः ॥ १०५  
 25 मानवानां भवेवाग्न्यं यधिष्यं च श्रिया सह । जतो दीनं न पश्यन्ति न ऋण्यन्ति च तद्वचः ॥ १०६ 24  
 26 एतत्परिहाय जनन्या स्वयंभुदेवो भजितः ।  
 27 'सर्वो ऽपि शीघ्रते लक्ष्म्या पक्ष पक्षलमानस । तया विना भवान्न जीवन्नपि मृतायते ॥ १०७  
 28 § ४१ ) स पिता तस्य पुण्ययानस्तमितो ऽतः कुटुम्बोपपन्नं त्वदापत्तमेव' इति श्रुत्वा स्वयंभुदेवो 27  
 29 मातुश्चरणमस्तरणपूर्वं रक्षिताङ्गितः प्रोवाच । 'जननि, खेदपरं मनो न विषेपम्, अहं बहुभिरपि  
 30 दिनैरनुपानितायां हृदं न विनामि' इत्युक्त्वा मन्त्रिरेवो निःसृत्य विप्रसुतामांसाकरतगरखेटाकुलां  
 31 विपुलां विलोकयन् सर्वैरभ्युपायैर्यमन्वेपयन् चम्पापुरीमवाप । तत्र चास्तंगते दिनपती स्वयंभुदेवः 30  
 32 पुण्यन्तःप्रवेशप्रलभमानो जीर्णोद्याने प्रविश्य कथा रीत्या विभावरीनिर्गमनोपायं करोमीति पिचिन्तयन्  
 33 तमालपादपमारुह्य व्यचिन्तयदिति 'धियं जन्वेद् येन ममैतावतां दिनानां मध्ये सर्वत्र परिश्रमतः करे  
 34 चराटकांश्च न चोदता । कथं हृदं ज्ञेयशामि' इति चिन्तयन्नस्ति । ततस्तमालपादपस्याधो जनहृदये 33  
 35 समागतम् । एकेनोक्तम् । 'एतत्कार्यमस्य तमालस्याधः कार्यम् ।' द्वितीयोक्तम् । 'भयत्वेपम् ।' ततो  
 36 द्वावपि दृशापि दिशो विलोम्प सुन्दरमिति स्थानं प्रोचतुः । स्वयंभुदेवस्तयोर्वचो निशम्य स्थितः ।  
 37 ततस्ताम्यां घनित्रेण भुवं खनित्यामिहानपूर्वकं करण्डकं निक्षिप्य प्रोक्तम् । 36  
 38 'अथ यः को ऽपि भूतो वा पिशाचो वापरो ऽपि वा । अयं न्यासीकृतस्तेन पाळनीयो निधिः सदा ॥ १०८  
 39 इत्युदित्वा सो यथास्थानं गतो विलोम्प्यामुना वनितम् ।  
 40 39 'यथ येन यदा यथा यावत्सर्वं यतो जनान् । तत्र तेन तदा तच्च तावदस्मादावाप्यते ॥ १०९ 39  
 41 इति ध्यात्वा स च पादपादवतीं करण्डकस्थानि पञ्च रत्नानि निरीक्ष्य रोमाञ्चकचिताङ्गिन्त-  
 42 यामासेति । 'एतानि स्त्रीकृत्य संप्रति स्ववेक्ष्य प्रति प्रजामि' इति ध्यात्वा गृहीत्वा च स्वयंभुदेवः पथि  
 43 गच्छन्महादवीमासयात् । इतश्च दिनकरो ऽप्यस्तरोच्चिरज्जनि । 42

4) P नमो for ततो 5) P भवान् for भगन् 6) B 'तेमाभ्या प्रामाणिक'. 7) P योवनेन B योवनेन for युवतीजनेन 8) P एव पुण्डरीक 19) B has a marginal gloss on द्विजपती and वसुजाल in this way अर्थात् द्विजपती वरिजमिदे सति वसुमिषा जायं विलब्धं भवति । 23) B समुत्तुङ्गाणि 26) B 'मानस'. 33) P न घटिता 42) B इति दिनकरो.

- 1 § ४२) सो ऽपि पटुलविष्टपसंकुले कसिचपि प्रदेशे ऽनल्पश्चामलदलनित्तं न्यग्रोधमावबोति 1  
 १ ध्यातवान् । 'अहो, विधिना प्रदत्तं यहातव्यम् । ततो ऽधुना गृहं गतो रत्नमेकं विक्रीय सकलकुटुम्ब-  
 २ धान्यधानां यत्कृत्यं तत्करिष्यामि ।' ततः प्रवृत्ते ऽवतमसे स्वर्गमेघे तत्र विपिधवर्णा बहवः पक्षिणः 3  
 ३ समुच्छिन्नतनवः स्वर्गभुदेवाभ्यासितमेव घटमाधितवन्तः । अथ तत्र समागत्यैकः पक्षी पक्षिसंघात-  
 ४ मध्यस्थं जराजीर्णाङ्गं पक्षिणमेकं प्रणम्य व्यजिज्ञपदिति । 'तात, त्वयाहं जातस्त्वयाहं संवर्धितस्त-  
 ५ ण्णीभूतो नयने ममाय सफलीभूते, कर्णोवपि कृतायौ जातौ, एतत्पक्षियुगलमपि सार्धं जातम् । अद्या- 6  
 ६ त्मानं गृहमतो ऽपि गुह्यतरं मन्ये ।' एतदाकर्ण्य जीर्णपक्षिणा भषितम् । 'संप्रति भवानतीवामन्दानन्द-  
 ७ संदोहमेदुरमना इव लक्ष्यते, [ अतो ] घत्स, भवता भ्रमता किमपि यद्गृहं श्रुतमनुभूतं वा तत्सर्वमपि 9  
 ८ निवेदय ।' तेनोक्तम् । 'तात शृणु, अद्याहं भवत्समीपतः समुत्पत्य गगनतलं किञ्चिदाहारमन्वेपयन् 9  
 ९ यावद्गगनतले भ्रमामि तावद्देहं हस्तिनापुरे प्राकारत्रितयमध्यगतं मनुष्यलोकं विलोक्य 'अहो, किं पुनरे-  
 १० तत्पश्यामि' इति ध्यात्वा द्वितीयप्राकारान्तरे पक्षिणमग्रे गत्वाहमुपविष्टः सन् शोणाशोकपादपस्थोः 12  
 ११ सिंहासनासीनं भगवन्तं कमपि दिव्यद्वानिने ज्ञात्वा व्यचिन्तयमिति । 'अहो, वृष्टं यद्गृह्यं मया त्रिभुव- 12  
 १२ नाध्यैकारि । ततस्तात, तेन भगवता सकलसंसारस्वरूपं प्रकृपितम् । तथा हि, 'प्रदक्षितः प्राणिगणविचारः ।  
 १३ विस्तारितः कर्मप्रकृतिविशेषः । विशेषितो बन्धनिर्जराभावः । भाषितः संसाराश्रयविकल्पः । विकल्पित 15  
 १४ उत्पत्तिस्थितिविपत्तिविशेषविस्तरः । प्रकृपितो पथास्थितो मोक्षमार्गः' इति । ततो मया भगवान् पृष्टः । 15  
 १५ 'हे नाथ, अस्मादद्याः पक्षिणः प्राप्त्यैराग्या अपि तिर्यग्योनित्वात्परमपचाः किं कुर्वन्तु ।' ततो भगवता  
 १६ ममाभिमार्य परिहाय समाख्यातम् । 'हे देवानुग्रिय, भवान् संधी पञ्चेन्द्रियः पर्याप्ततिर्यग्योनिरपि 18  
 १७ सम्यक्त्वं लभते ।' गणधारिणोदितम् । 'के प्राणिनो नरकमाप्तिमः ।' भगवता निवेदितम् । 'ये पञ्चेन्द्रिय- 18  
 १८ पथकारिणो मांसाहारिणश्च ते सर्वे ऽपि देहितः श्वभ्रयायिनः । ये च सम्यक्त्वं भजन्ते ते नरकतिर्यग्गति-  
 १९ द्वारपिपायिनः ।' मयोक्तम् । 'देव, पक्षिणः पञ्चेन्द्रियपथकारिणो मांसाहारिणश्च कथं सम्यक्त्वधारिणः,  
 २० अस्माकं जीवितं पापपरमेव । एवं व्यवस्थिते मया किं कर्तव्यम् ।' ततो भगवाञ्जिज्ञायात् । 21

'किं यः ज्ञेहं क्षित्या नियम्य सौधं तथा च करणगणम् ।

विधिना मुञ्चति देहं स प्राणी सुगतिमुपयाति ॥ ११०

- २१ पक्षिणो ऽपि शुद्धमनसा सम्यक्त्वं दधति' इति निवेद्य समुत्पाद्य भगवानन्यत्र विजहार । अहमपि 24  
 २२ तं भगवदुपदेशं निशम्य जातवैराग्यो ऽकृताहारस्तात, तत्र समीपमुपागतः । अधुना प्रसादं विधाप्य  
 २३ मां प्रेपय । ममापराधं सर्वमपि क्षमस्वेति यथा स्वार्थपरो भवामि ।' ततः स पक्षी क्षीहनिगडान् छित्त्वा  
 २४ स्पर्शान्निद्रादितुरगावृन्मिदं नियम्य च मातरं प्नेष्टुं कनिष्ठं च भ्रातरं तथा महतीं लक्ष्मीं स्वसारं 27  
 २५ भार्यां दिशश्च मित्राणि बाष्पच्छद्य गगनतलमुत्पपात ।

- § ४३) इतश्च विभक्तायां विभावयौ सर्वौ ऽपि पक्षिणो घटपादपतः प्रययौ । तं विहङ्गमणं 1  
 २६ समुत्पत्तितं निरीक्ष्य स्वर्गभुदेवो ऽपि विस्मयस्मेरमनाश्चित्तितुं प्रवृत्तः । 'अहो, महदाश्चर्यं यद्गृहं वने 30  
 २७ पक्षिणो ऽपि मनुष्यभाषामाणिः सदर्मपरायणश्चेति । अथश्यमेते दिव्यपक्षिणः । स च पक्षी कुटुम्बं  
 २८ परित्यज्यात्मनो हितं धर्ममेवाङ्गीचकार । यदि पक्षिणो ऽपि धर्ममार्गमनुसरन्ति तद्देहं परस्य रत्नानि 33  
 २९ गृहीत्वा कुटुम्बपोषणं कथं करोमि । ततः संप्रतिमेतदेव मे करणीयं यस्य समीपे ऽमुना धर्मः श्रुतस्तमेव 33  
 ३० गत्वा पृच्छामि । 'यद्गगनं के पक्षिणः, किं वा तैर्मन्त्रितम्' इत्यापृच्छ्य यत्कृत्यं तत्पश्चादाचरिष्यामि ।  
 ३१ एवमुना पक्षिणा कृतम्' इति ध्यात्वा घटपादपादपतीर्य हस्तिनापुरमिदं समागतः । सो गौतम, मम 33  
 ३२ समवसरणे सैव प्रविष्टः, पृच्छाहमेतेन, स पक्षी वने कः, कथितो मया यथैव दिव्यपक्षी । इदं निशम्य 36  
 ३३ समुत्पन्नवैराग्यो निर्गतः । ततो निर्विघ्नकामयोगः संजतविदेको विगलितचारित्रावरणीयकर्म तथो  
 ३४ रत्नानि प्रत्यर्प्य ममैव सकाशमधुना समागच्छत्विति' इति । यावदिदं स भगवान् महावीरो निवेदयति 39  
 ३५ गौतमादीनां पुरस्तादवस्थातः स्वर्गभुदेवः प्रदक्षिणीकृत्य भगवन्तं प्रोवाच च । 'देव, प्रवृत्तो ऽहं वने पक्षि- 39  
 ३६ वचनमाकर्ण्य ततो मम दीक्षां देहि ।' ततो भगवता यथाविधि स्वर्गभुदेवो दीक्षितः । चण्डसोमजीवः स्वर्ग-  
 ३७ भुदेवः पूर्वभयसङ्केतितदेवेन पक्षिप्रयोगेन प्रतियोधितः । ततो भगवान् संपन्नः श्रीमहावीरदेवो भगव- 42  
 ३८ देवामण्डले थियोगृहं राजगृहं जगाम । तत्र रचिते सर्वदेवैः समवसरणे शीघ्रेणिकः क्षोणितायकः सपरि-

1) = पादप for विष्ट. 3) = has a marginal gloss on स्वर्गभुदेवे thus 'एकवचनस्यैव महाविदे. 8) = on.  
 [ अतो ] 19) = adds च after दे. 24) = adds गगनतलं before पक्षिणोऽपि. 30) = मन्त्रे = वने for वने वने.  
 31) = संकेतिदेवेन.

- 1 चारः परया भक्त्या भगवन्तं नत्वा यथास्थानसमासीनः सादरं प्रपच्छ । भगवन्, श्रुतज्ञानं किम् ।<sup>1</sup>
- 2 § ४४) ततो भगवता श्रुतज्ञानं साक्षोपाहं समादिष्टं विधिष्टम् । तथा च ।
- 3 अ-ह-क-च-उ-त-प-य श्रयते शोभनवर्णा विशेषाः ।
- 4 आ-ई-उ-उ-उ घ-फ-र-य-अशोभनास्ते पुनर्मणिताः ॥ १११
- 5 ए-उ-ग-ज-ड द-च-ल-स-सुभगाः संभवन्ति सर्वकार्येषु ।
- 6 ये-औ-थ-झ-ड-ध-च-ह-न सुन्दराः कचन कार्येषु ॥ ११२
- 7 ओ-औ-ह-अ-ण-न-म-अ-अः सिधस्वरूपा भवन्ति कार्येषु ।
- 8 संप्रति फलमपि वक्ष्ये वर्णानामीदृशां सर्वम् ॥ ११३
- 9 शोभनमशोभनं वा सुखदुःखं संचिविग्रहे चैव ।
- 10 एति च नैति च व्याभालामौ न जयस्तथा च जयः ॥ ११४
- 11 भयति च न भयति कार्यं क्षेमं न क्षेममस्ति नैवास्ति ।
- 12 संपत्तिश्च विपत्तिर्वृष्टिश्च जीवितं मृत्युः ॥ ११५
- 13 प्रथमवचने ऽपि प्रथमाः शुभवर्णाः संभवयुरथ यद्वयः ।
- 14 जानीहि कार्यसिद्धिं सिध्यति कार्यं न चाप्यशुभः ॥ ११६
- 15 अथवा दुरुच्यवचनं प्रथमं लात्वा च तथिरीक्षेत ।
- 16 यिधिवचने भवति शुभं न शुभं प्रतिपेधवाक्ये च ॥ ११७
- 17 अथवा फलकुसुमाक्षतपत्रं रूपकमन्यथा पुनरुक्तं च ।
- 18 अष्टविधमालम्ब्य तेन फलं विद्धि चैतदि ॥ ११८
- 19 यजेत तु सफलं सर्वं धूम उद्देशकारकः । राज्यं धीविजयं सिद्धे स्वरूपलामञ्च मण्डले ॥ ११९
- 20 वृषे तुष्टिश्च पुष्टिश्च एते तु गमनं कलिः । पूजा गजे भवत्येव ध्वाक्षे नित्यं परिभ्रमः ॥ १२०
- 21 अत्रान्तरे श्रेणिकनूपस्य तनयो ऽष्टवर्षदेशीयो महारथकुमारः स्वामिनमानस्य ध्वजिज्ञापत् । 'अथ<sup>21</sup>
- 22 भगवन्, मया स्वमान्तः कालायसं तुष्यमंमिधितं दष्टम् । ततो ज्वलनज्वालापलीपरिततं तद्विरिसारं परि-
- 23 क्षीणं, तच्च तुष्यमेव केयलं स्थितम्, तस्य को ऽयं फलविशेषः ।' भगवताज्ञप्तम् । 'भद्र, शोभनः स्वम
- 24 पयः, सम्यक्त्वर्यारिष्यकेवलज्ञानसमृद्धिं प्राप्ते शाश्वतसुखसंगमं च निवेदयति । शिलासारसदृशं कर्म ।<sup>24</sup>
- 25 जीवस्तु कनकसमानः । तत्र ध्यानमलेन तद्गम्या त्वयारसा निरमलीकृताः । अन्यथा चरमदेहः संजा-
- 26 तस्त्वमसि भद्र, शुभमेहे कुपलपमालाजीवो देवः स्वर्गतश्च्युत्वा । सर्वमपि तस्य कथितं मायादित्या-
- 27 विदेवपर्यन्तम् । ते सर्वे प्रयजिताः, पदैत्यान् सुरुस्तिनस्त्यम् ।'<sup>27</sup>
- 28 § ४५) तदेतदाकर्ण्य महारथकुमारेण भणितम् । 'भगवन्, यद्येवं तावद्विषमश्चित्तुत्कृष्टम्, किं
- 29 विलम्बसे, मम दीक्षां ददस्व' इति भणिते तेन भगवता धीवर्षमानेन यथाविधि महारथकुमारो
- 30 दीक्षितः ।' इति ते पञ्चापि जना मिलिताः परस्परं जानते, यथा 'कृतपूर्वसङ्केताः सम्यक्स्वलाभे ययम्'<sup>30</sup>
- 31 इति । एवं तेषां भगवता धीवर्षमानजिनस्वामिना साकं विचरतां बहूनि वर्षाणि व्यतीतुः । कथितं च
- 32 धीजिनेभ्यरेण मणियकुमारदिसाधूनाम्, यथा 'स्तोकमायुर्व्यवताम्' इति परिचाय ते पञ्चापि दत्तयो
- 33 उन्नयनं प्रवथ रागद्वेषमद्वेषरहिताः शाल्यनवदण्डनितयविचरिताः क्षीणकपायचतुष्काः चतुःसंज्ञा-
- 34 रहिताः विकयाचतुष्टयपरिलकाः चतुर्विधधर्मकर्मपरायणाः पञ्चसु व्रतेषु समुत्तुकाः पञ्चसु विषया-
- 35 भिलापेषु द्वेषिणः पञ्चप्रकारस्वाध्यायप्रसक्तचेतसाः पञ्चसमितीर्विघ्नाणाः पञ्चेन्द्रियशत्रूणां जेताः पद्-
- 36 जीवनिवायपरिपालकाः सप्तभयस्थानप्रमुकाः अष्टविधमदस्थानविवर्जिता नवसु ब्रह्मगुप्तिसु रताः दश-
- 37 विधसामुपार्मप्रतिपालनोद्यता एकादशमहधारीणो द्वादशविधं दुस्तवं तपस्तप्यमानाः प्रतिमाद्वादशकार-<sup>37</sup>
- 38 रचयो दुस्तद्वपरिपहसहिण्यः स्वदेहे ऽपि निरीहा आमूलतो ऽपि धामर्ण्यं निरुद्धं प्रतिपालयन्तः
- 39 पर्यन्तसमये समाधिनापघनां व्यचुरिति ।<sup>39</sup>
- 40 § ४६) तथा हि ज्ञानाचरो ऽष्टथा फलविनयादिकः, दर्शनाचरो ऽष्टथा निःशङ्कितादिकस्तत्र यः
- 41 को ऽप्यतिचारः सर्वथैव तं त्यजामः । एकेन्द्रियाणां भूयस्तेजोवायुक्लृप्सत्यादीनां द्विन्द्रियाणां रुमि-

1) \* पयस्य २ पयस्य ३०४ एवा यस्या 15) उन्मता च 25) \* मयचरपदेह . 37) \* दशविषयं,

38) \* आमूलतो, ३९) \* निरुद्धं इति



- १ शङ्खशुकिगण्डपद्मजलौकप्रभृतीनां श्रीन्द्रियाणां यूकामत्कुण्मत्कोटिलिखादीनां चतुरिन्द्रियाणां पतङ्ग-  
 २ मक्षिकाभृद्वंशदीनां पञ्चेन्द्रियाणां जलचरस्थलचरस्थचरमानवादीनामस्माभिर्या हिंसा कृता सूक्ष्मा  
 ३ वादरा वा मोहतो लोमतो वा तां व्युत्सृजामः । हास्येन भयेन क्रोधेन लोभेन वा यत्किमपि वृथा प्रोक्तं  
 ४ तत्सर्वमपि निन्दामः प्रायश्चित्तं च चरामः । यदर्थं धनमपि कापि परस्व इव्यमवत्तं गृहीतं रागतो द्वेषतो  
 ५ वा तत्सर्वमपि त्यजामः । तेरक्ष्यं प्राप्तुं दिव्यं मैथुनं यत्पुरस्सामिः कृतं तन्निविधं त्रिविधेनापि परित्य-  
 ६ जामः । यस्तु धनधान्यपश्यादीनां परिग्रहो लोभतः कृतस्तं परिहरामः । पुत्रकलत्रमित्रबान्धवधनधान्य-  
 ७ गृहादिष्वन्येष्वपि यन्ममत्वं कृतं तत्सर्वमपि निन्दामः । इन्द्रियपक्षे पराभूतैरस्माभिश्चतुर्विधोऽप्याहारो  
 ८ रात्रौ भुक्तस्तं त्रिधापि निन्दामः । क्रोधमानमायालोभरागद्वेषकलहपैशुन्यपरपरिधादाभ्याख्यानादि-  
 ९ भिश्चारित्रवियये यद्गुणमाचरितं तन्निविधेन व्युत्सृजामः । पक्षिधवास्त्राभ्यन्तरे तपसि यः कोऽप्यति-  
 १० चारस्तं निन्दामः । बन्दनकप्रतिक्रमणकायोत्सर्जनमस्कारपरिवर्तनादिषु धीर्धार्तरा यदीर्यं गोपितं  
 ११ तन्निधा निन्दामः । यत्कस्यापि किञ्चन वस्तुपहृतं प्रहारः प्रदत्तो वा कर्कशं वचो जल्पितं चापराधश्च कृतो  
 १२ भवति सोऽखिलोऽप्यस्माकं क्षाम्यतु । यद्य मित्रममित्रं वा स्वजनोऽप्यरिजनोऽपि च स सर्वोऽप्य-  
 १३ स्माकं क्षाम्यतु तेषु सर्वेष्वपि सन्म एव । तिर्यक्त्वे तिर्यञ्चो नारकत्वे नारकाः स्वर्गित्वे स्वर्गिनो मानुषत्वे  
 १४ मानुषा येऽस्माभिर्दुःखे स्वापितास्ते सर्वेऽपि क्षाम्यन्तु वयमपि तान् क्षामयामः । तेषु सर्वेष्वस्माकं  
 १५ भ्रमो भवतु । जीवितं यौवनं लक्ष्मीर्लावण्यं मिथसंगमा एतत्सर्वमपि बात्या नर्तितसमृद्धकल्लोलबल्लो-  
 १६ व्याधिजन्मजरामृत्युप्रस्तानां देहिनां जितप्रणीतं धर्मं विना न कोऽप्यपरः शरणम् । एते सर्वेऽपि जीयाः  
 १७ स्वजनाः परजसाश्च जातास्तेषु मनागपि धर्मं सुधियः कथं प्रतिबन्धं विदध्मः । एक एव जन्तुदण्डते, एक एव  
 १८ विपत्तिमामोति, एक एव सुखान्यनुभवति, एक एव दुःखान्यपि । अन्यच्छरीरमपरं धनधान्यादिकमन्ये  
 १९ बान्धवोऽन्यो जीवस्तेषु कथं बुधा मुह्यन्मः । रसास्वमांसभेदोऽस्त्यिमजाशुभ्यश्चल्लुवादिभिः पूरिते  
 २० ऽशुचिनिष्ठेषु वपुषि मूर्च्छां न कुर्मः । इदं देहं नित्यशः पालितं लालितमव्ययकथं गृहीतगृहमियास्थिरम-  
 २१ चिरंणापि मोक्षममेवेति । धीरा अपि कातरा अपि खलु देहिनो मृत्युमाप्नुवन्ति । वयं तथा मरिष्यामो  
 २२ यथा न पुनरस्माकं मृत्युकदर्थना । सांप्रतमर्हन्तः सिद्धाः साधवाः कैवल्यभाषितो धर्मः शरणमस्माक-  
 २३ मिति । जिनोपदिष्टः कृपायमो धर्मो माता धर्माचार्यस्ततः सोदरः साधर्मिको वस्तुश्च । अन्यस्तस्मै-  
 २४ धीमन्ब्रजालमिव । भर्तृरावसमहाधिदेहेषु धीवृषपनाथादीन् जितान् सिद्धानाचार्यानुपाध्यायान् साधून्  
 २५ नमामः । सायद्योगमुपधि तथा बाह्यमाभ्यन्तरं यावज्जीवं त्रिविधं त्रिविधेन व्युत्सृजामः । यावज्जीवं  
 २६ यद्विधाहारमप्युच्छास्ते चरमे च देहमपि त्यजामः । दुःकर्मवर्द्धना १ जन्तुजातक्षामणा २ तथा भावना  
 २७ च चतुःशरणं ४ तमस्कारः ५ तथानयनं च ६ एवमारधना योदा विहिता । ततः

दग्ध्या ध्यानधनं ज्ञेयं त्रिलिखं कर्मैश्वर्यौघं क्षण-

दुन्मीलकलकषलोदयपरिष्ठातत्रिलोकीतलाः ।

ते पञ्चापि मुनीश्वराः समभवन् व्युत्सृष्टदेहास्ततः ।

धीमन्मुकितितमिनीस्तनटालङ्कारहारत्रियः ॥ १२१ ॥

इत्याचार्यधीरमानन्दसुरिशिष्यधीरत्नप्रमसुरिविरचिते धीकुवलयमालाकथासंक्षेपे

धीमन्मुसुरिशोधिते कुवलयचन्द्रपितृसंगमराज्यनिवेशपृथ्वीसारकुमार-

समुत्पत्तिव्रतग्रहणप्रभृतिकथ्यतुयैः प्रस्तावः ॥ ४ ॥

॥ इति कुवलयमालाकथा समाप्ता ॥

2) P om. एव. 7) B om. इन्द्रियपक्षे etc. to निन्दामः. 8) P B देवराजोद्यत. 11) B च । अनकार  
 III) P यद्वत्तत्वादिभिः 31) P पुत्रकलत्रमित्र ॥ मोक्षममिति. 22) P B नृपति 24) P सप्तजनान् 25) B  
 वमीलकलोदय. 31) P ततः मिव. 33) P कुवलयचन्द्राज्यविशेष. 35) P B om. इति, P B भीमस्तुतव, P B  
 समानः ॥ ४ ॥ P at the close एवं प्रेक्षतस्या ॥ ३९९४ ॥ मुनी भवतु ॥ ४ ॥ एवम् १४८९ कर्त्तुं आपदं मुदि १४ चतुर्दश दुः  
 पुत्रकलत्रमित्रा कथा निविता ॥ ४ ॥ चिरं बंदवत् ॥ at the close एवं प्रेक्षतस्या १८०४ ॥ तं १४९४ कर्त्तुं मार्गतिर मुदि १  
 शरिते पुस्तिका निविता ॥ ४ ॥ वाह्यं कुलेकं इदं वाह्यं त्रिविधं ॥ यदि शुद्धमनुवं वा मय को न दीयते । ॥ भयद्विद्विषा  
 अपोश्चिदेषु ॥ १ ॥ इति त्रिविधं शास्त्रं यत्नेन परिष्कारः । २ शुभं भवतु योऽप्यनु कुरुपाठकोः ॥ ४ ॥ वरदानवोरेनो  
 मूर्धन्यो ॥ १४ ॥ सर्वैश्च । परस्वस्मात् एव वदति पुस्तिकाः [ ४ ] ॥ ४ ॥ श्रीः ॥ श्रीः ॥ श्रीः ॥ ४ ॥ at the close  
 ॥ ४ ॥ अन्यस्या १८९४ ॥

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\* \*

श्रीरत्नप्रभसूरिविरचितः  
**कुवलयमालाकथासंक्षेपः**  
समाप्तः ।

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# कुवलयमाला-पञ्च-सूई

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अह होज ण दा मोक्ख	२७० ८	आरोगम्मि वि पत्ते	८८ ७	इत्थिक्कमत्तदसे	२७२ १८
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आमोसहिणो वदे	२८३ १५	आप्पासिवणियववल	१३६ १०	इय एव यणिज्जतो	२८४ ८
आयण्णसुरिसरो	२२३ १५	आसि इमो वि तवस्सी	८१ ११	इय एव सवत्त थिय	२८४ ९
आयरियणमोक्कारो	२७८ २१	आसि इमो वि विवहो	८१ ९	इय कमलमुद्धी रम्मा	९४ २३
आयरियणमोक्कारो	२७८ २२	आसि तिकम्मगिरओ	२८२ १९	इय किंविमेत्तकारण	३१ ६१
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आयल्लयुत्ततो	१८१ २३	आहाइडा पेच्छु	१८९ ४	आ वीरिगेहिंसारणि	१८१ २४
आयवदीहरल्लो	९३ ६	आहारयेदेवदरे	२८३ ३५	इय वेत्थिय य णिणो	३१ २५
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आयणमग्गमेत्ते	२७० २०	आहार पिव जुज्जइ	२२१ १६	इय गोवम बो विरओ	२३० ११
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इय चित्तिऊण पायं	८१-२९	इय ते मणिआ सखे	२४६-१	इरियामणसमिईजो	२२०-१
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इय जाणिऊण गरवर	२५३-३३	इय पेच्छइ सो राया	३४-३१	ईसायसेण एए	१८९-३
इय वा तूरंति ददं	२५-७	इय पेच्छइ सो सीहं	२९-२४	ईसाएँ मच्छेणं	२०१-११
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इय जा थिउत्तिगियणो	१८-१	इय बालपंथियाणं	२७७-४	उ	
इय जा सुंदरियजणो	२६-२७	इय बुज्जिऊण सुंदरि	२४५-१०	उळ्ळदप्पे पियणाहणे	१५३-७
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गदणगण व रुद	१७३ ३३	गुरुदेवयसाधूण	२३१ १३	घाणिदियगयचित्तो	२५५ ६
गदसीहपउमपीया	१३० १५	गुरुनालतवस्तीण	२७० १२	घेणइ जलम्मि मच्छो	२५१ १
गरुओ सिहिणाण मरो	२४९ २५	गुरुमदगाराक्य	१०६ १३	च	
गलिया वि मच्छपुच्छ	२०९ २७	गुरुयणवचणत्तरिय	२५ ३	चइलण घरावास	८० ४
गव्वमरमउलियच्छो	४९ ३१	गुरुवेयणहुक्खत्तो	३६ ६	चइउण सव्वसग	२०४ ११
गहण च ते पक्खिडा	२४५ १३	गूढचउचयपाव	१७६ ९	चउवीस अगुणइ	२३ २७
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चक्रायञ्जलसुहृदा	३-२०	चोत्रं न होइ एयं	२८१-१९	जइ एवं कीस इमं	१३७-२४
चक्रसुसिरोहे सुहृदो	१३१-१०	चोदस पुञ्जीण जमो	२७८-८	जइ एवं गिण्णोहो	२६५-१९
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चचारि परमगणि	२०९-१६	चोरो सि गिंदणिजो	१३६-३२	जइ कह वि वीसमो सो	१९-२४
चत्तारि वियणकजे	२४६-१४	चोरो सि मग्ग वज्जो	२५२-२३	जइ कममोहमूढो	२६५-२२
चत्तारि होति जस्स य	१३१-२०	छ		जइ किर जलस्स चुम्भ	१९-२१
चमराइ आयवत्तं	१८४-१९	छउमत्थो मोहवणो	२७३-४	जइ किंवि लिगभिण्णं	२८१-२९
चलचवलकोइलधरा	४२-१३	छज्जोवणिकावाणं	२७६-१९	जइ मुग्गह तवं दिउलं	१९३-२९
चलगंगुलिगिम्मल	१५८-१४	छह वि जीवणिकावाण	२७१-३३	जइ गासि घासि दुग्गम	२१२-९
चलगंगुलिगिम्मलगाह	२९-१२	छवणवाण किं वा	३-२५	जइ घडियं विहट्ठिजह	६६-३१
चलियरत्तं तित्थयत्तं	४७-२६	छममममममम अण्णे	३६-३०	जइ छुग्मह पायले	२१९-३
चलिया पि तरथ सुंदर	८६-२८	छलवाह सि य चोरो	१३६-१४	जइ जलणम्मि मरंतो	१०९-२२
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चवालमिहकोमा	४०-२९	छरस्स होइ पुंजो	२७५-२६	जइ जाणसि सुंदर	१८०-२
चंडो भाणयद्धो	२३०-३३	छिज्जंति वगस्सइणो	३९-१०	अइ जाणिज्जा इच्छसि	२६८-२६
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चंपयअसोगपुण्णाम	१६६-१७	छेत्तुण देमि तुज्जं	२४८-२३	अइ ने मणंति गुणो	३८-१४
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जइ दन्निखेण चालिय	१२९ ३०	जइ सत्तरत्तमओ	२४७ १६	जत्थ ण दीसइ सुओ	२१ १४
जइ दाऊण सय चिय	१७३ १५	जइ सत्तरत्तमओ	२४७ २६	जत्थ ण हम्मइ जीवो	२०१ ३४
जइ दिट्ठ चित्तपरो	२३३ १८	जइ सज्जणु महावस	२४३ २३	जत्थ पढियाण सपओ	११८ २२
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जइ देह विविट्ठाण	१४१ ३१	जइ सुमसि अणण	१७९ ३३	जत्थ य करिहाओ वि	३१ २६
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हुक्खसवणीरपूरिय	५६ १	देवाणुपिया डुविहा	२५६ ३०	धणा हु बाल बाल	२१३ २३
हुक्ख च इम जाणसु	२२१ १८	देवाणुपिया सच्च	२४६ २७	धणो एत्थ कुमारो	१८२ २९
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हुक्खयकीडयगा	२०६ ३	देवाणुपिया सम्ब	२३२ १६	धणो जयम्मि पुरितो	१८२ ३३
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हुम्भलानामाया	२४७ ३५	दे विरम विरम विरमसु	३८ ३२	धम्मयत्तममोक्खा	२ १५
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मयलोहमोहमाया	९८-२८	मा कुणह पियं एयं	१७२-३४	माया वि चउवियप्पा	४४-३३
मयवदवाचसरिच्छा	१३०-२०	मा कुप्पसु ससिवयणे	८५-११	मारणलुण्णदुक्खे	२२०-१२
मयवक्कतणहिए	२९-९	मा कुमार वंचसु इमं	१७३-१३	मारिज्जह दुट्ठमणो	२२३-२९
मयहत्थिदेहपविसण	२२८-२८	मा चित्तेसु वियपं	२५८-५	मा रूखह पुरिसाणं	६७-२८
मरागदकलसजुयं	१५८-१९	मा जाणण ज्ञाणह सज्जणो	६१-३१	मारोह खाइ हंसइ	१२५-६
मरागयमणिणिम्मविया	१८२-२४	मा ज्ञाण ज्ञाणमाइ	१४८-३	मारोह जो ण जीवे	२३१-९
मरागयमणिमोत्तिय	१०६-४	मा ज्ञसु पुत्ति चिरं	१६४-२४	मारोह णिदयमणो	२३१-८
मराणंतामि पवज्जइ	२२२-१६	माणमहागहमहिओ	४९-२८	मारोहणं वियरं	७९-८
मराणं पाणञ्जाओ	२७३-२८	माणमि होसु पणञ्जो	२०२-१६	मारोह खाइ वियह	२३१-१८
मराणं अणंताइ	२७६-१६	माणं णिंमिज्जणं	९८-३०	मारोह पसं दोर	३७-१५
मरिक्क जइ पारयं	२२२-१	माणं पि मा कजेज्जु	८१-८	मारोह लेह छिंदह	३६-२३
मरिक्क य परलोए	२२१-१४	माणंमणो सुखंती गुह	१९-२५	मा किलप किंचि सुंदरि	२६५-१६
मल्लउरियंमंमा	१६९-२३	माणसजोणीसु मय	८२-५	मासलपिडुलं वहरं	१६३-३०
मलंपकूपपउरो	८९-२	मासुस्सखेत्तजाई	८८-१५	मा सुयणु किंचि रोवसु	१०७-२४
मल्लइरुत्तवाहो	१८७-१६	माणो वि चउवियणो	४४-२९	मा सुयणु कुप्पसु तुमं	१७३-१०
मल्लियजुहिय	१६६-१८	माणो संतावयरो	४९-२३	मा हससु परं दुहियं	४३-२९
मह वंउणपरितुट्ठो	९९-७	मा तेसु क्कण विमाणं	२७५-१५	मा हीरह रायरसा	१६०-२९
मह पत्तियासु एयं	६-१०	मा दोस्से चिय मेण्हह	३-१६	मा हो जूह पुरिसा	२००-२०
मह पुण तेलोकेज्जु	१३९-२६	मा पत्तियाह पुत्तय	२६६-९	मा हो जूह पुरिसा	२१२-११
मह मंगलमहंता	२७२-१०	मा पुत्त सणसु एयं	२६३-२०	मा हो मज्ज पुरिसा	२१२-१२
महिलाण एस घमो	२४०-१०	मा भाउय भण एवं	२६४-३	मा होह गयियमणा	२२३-३०
महिलाणे नि सुव्वइ	८१-२७	मा मुंजसु अहणिद्वे	८०-१२	मा होह णिणुवंपा	४३-३१
महुपायमणिवाहो	२३१-३१	मा मुंजेष्वणीयं	२२१-२९	मा होह रे निस्सणो	२१२-६
महुपिण्णसु अत्थो	१३०-२१	मा मह उण्ह होहिइ	२७५-१९	मा होह विसेण य ते	१८१-२१
महुपरिलोमिलंत	३१-१०	मा मह खुहा भवीहिइ	२७५-२०	मिच्छअविइकट्ठाया	१४३-१
महुमिउममणु	२५६-३	मा मह सीयं होहिइ	२७५-१८	मिच्छत्तकम्ममहो	२२९-११
मंगलमणिपण इमं	१६१-२१	मा मा काहिस्ति सुपरिस	१३७-१०	मिच्छामि दुक्खं ति	१३७-१४
मंदारगिरिवराक्यं	१७-१७	मा मा कुजसु अकज्जे	७९-१२	मिच्छावियमज्जिओ	४५-१०
मंदारपरियायप	४३-१	मा मा जंसु अलियं	३८-११	मिच्छोचंदगकरणं	२२२-२२
मंशामुरहिक्कम	९३-२९	मा मा मारसु जीए	४३-२६	मिट्ठणू पससुलोओ	१९-१९
मंशे ग्राहिस्ति जइया	३७-२	मा मा मुंचसु एयं	१७२-६	मिंत्तं ति णाम लोए	२६६-३२
मंशेयया पितुय	१३०-२	मा मिट्ठुलं रमणनं	८०-११	मिंत्तं ति ममत्त मज्जां	२७१-२७
मा अण्णसु दीसयं	२४४-२२	मा मे तद्धा होहिइ	२७५-२१	मिणोहं जय न मुयं	६०-९
मा अण्णसु संघारे	२५४-४	मा य निगीयसु समयं	८०-१०	मिणो होर अनिणो	२७१-२९
मा अण्णं मण सव्वं	८०-८	माया ठम्मेयदी	५६-१२	मिणियमोहमुत्तलपण	१७१-२०
माय हं ते अविमो	२६३-३१	मायामपरितुट्ठया	६२-३२	मुट्ठो नि पुनो वज्ज	१७९-६

मुच्छामोहियजीया	१५७-८	रयणविभिन्मियणेतर	९६-२३	ल	
मुद्धे पिन्नह से हिययं	१७३-४	रयणविभिन्मियसोहा	१७१-२९	लविस्वज्ज जेण सुहं	१२९-१७
मुनिगा पुणो वि भणियं	१९२-२२	रयणसुवण्णकंठसिरि	८४-१२	लम्बेह अगियन्मं	१९५-१७
मुत्तजल्लसलोहिय	३६-१७	रयणायसम्म टीणा	१२१-२४	लब्धोर्मतवयणा	१८७-८
मुत्ताहलतरया अवरे	९५-१०	रवितुरयगमणधंताव	३१-२२	लद्धं जं लहियव्वं	२४९-१५
मुद्धे ण जीवसि श्विय	१८१-१६	रसणिवियम्मि लद्धो	२५५-५	लद्धं पि भिरं होहिह	२८१-२२
मुद्धो ण मुणइ वंक्छेओ	५-२२	रहसवलंस्तुव्वेहि	२५-२६	लद्धण पुणो एयं	१३९-२३
मुद्धो सि वच्छ बालो	२६४-५	रहसुदामविंसंतुल	१८-२	लद्धो वि णाम चोरो	२४८-३१
मुसुंरंति य अण्णे	३६-२८	रंये उवर्धम्मि य	२३-२९	ल्यतालसुद्धयेयं	९३-२५
मुद्धुद्धरविणिगणउयिगण	६८-२४	राईए वं मुत्तं असणं	२७१-६	लठिउण्णयणिम्मल	२९-१३
मुद्धोपविद्या य बीया	१४१-५	राईण रायधम्मो	२०५-११	लठिउव्वेहिरमत्ता	२०१-२८
मुद्धो महिलामोवे	१८०-११	राई बहलं च तमं	७३-२१	लठियवयणायसारं	३४-२६
मुद्धोपमोयकाहणं	२१८-११	राईमगणवित्ता	७६-१९	लहह सुकुलम्मि जम्मं	२-२६
मुद्धं व्व शिष्ययं	२७०-१३	रायं णिंदसिक्कण य	२८१-९	लद्धयत्तणस मूलं	४९-२७
मुद्धेसिद्धदीहलंघो	१३०-८	रायेण मुमं जाओ	२८१-१२	लद्धहरषदायं धुत्तो	२३२-१
मुद्धूण खीरकक्खे	१०४-२३	रायो एव णिवद्धो	२८१-८	लंछणलंछियवच्छयल्लय	१२८-११
मुद्धूण धूयसिद्धं	११३-१	रायेंति विरुवं पि इ	२५१-३	लंछियकच्छलंछंता	१७१-२१
मुद्धूण ताय अण्णे	२६६-३	राया होइ सतंते	२३३-१४	लाभा कण्णाहा वि य	१५०-२०
मुद्धूण पियंजुल्यं ममरा	३३-२७	रितकुंजरण सीहो	२१७-१५	लायणमहागिरि	१६८-२८
मुद्धूण विंशदइयं	१२१-२३	रहम्मि मवसुद्धे सुल्लया	२-१२	लायणवयणसुहया	३-२६
मुद्धूण हरिहराई	३७-११	रहिरोगलंछेहो	१८६-८	लागम्मि इत्थिजोगो	१५७-२१
मुद्धुस्स वि पविक्कलं	८१-३०	रुग्ण ओ अण्णो दाये	१५-१३	लुद्धो पि एस लोए	२२१-३३
मुद्धुचवाररविणो	३४-२२	रुग्णेण जो अण्णगउ	२३५-१६	लेप्पयउत्त व्व धम्मो	७२-२८
मुद्धुधेयं सुंदरि	२६५-२१	रुग्णेण णव्वइ कुलं	१०५-२२	लेहावरियसहाओ	२१-१५
मुद्धो कव्वविगासो	७२-१९	रुग्णेण पुणो पुरिसा	२२८-३३	लेए पूयाइवं	४२-२३
य		रे जीय जलजियसे	२७४-२६	लेगम्मि केइ पुरिसा	२५६-२५
यदि कश्चिदपि न जातु	१४५-७	रे जीव मुमं भविमो	२७४-२३	लेगम्मि हौति अण्णे	१६२-२३
यो धीमान् कुलनाः क्षमी	१०३-१७	रे जीव मुमे दिट्ठो	२७६-२९	लेगम्मि मूयविचो	२२१-३२
ए		रे णाय मुमं पि पुण्ये	१८१-७	लोमो वि उग्गियच्चो	८१-२०
एकज्ज इत्थिदेस	१५८-२७	रे रे सेलसि जइया	३७-७	लोमसहारे निम्भियदत्त	२०४-२५
एकवामि ति सयण्हं	१४०-२३	रेहइ इयत्त पियसहि	१८२-१०	लोयकवउत्तिमंमो	१८४-२९
एच्छाचउद्धतिपचचेसु	५८-३२	रेहइ किंयुगइणं	५१-३१	लोयगुरुवं ताणं	२७७-२३
एच्छासुद्धगोउ	२४७-२२	रेहंति वने कसरा	१०३-१३	लोयम्मि अत्थि जीओ	९७-२७
एज्जसिओ भोगा	१४६-३०	रेहंति हंसंमल्लिसुत्ताहल	१०३-१२	लोयम्मि के वि सत्ता	९८-२६
एज्जंति अयवत्ते	२५१-५	रेहाउणयमोवेहि	१८५-१२	लोयम्मि दोग्गि लोया	१६२-२१
एज्जं बहुरो पचं	१४१-३०	रेहिरावरमंमोहा	८४-१३	लोयालोगपासं दूतर	३४-२३
एज्जभियेयमंगल	२००-७	रोमी छेये सुउदी	१९-२२	लोयालोयपासेण	१६१-१८
एयंतलेहसंछलं	१५४-१२	रोहायुवदचिचो	३७-१०	लोहपायचमणो	६४-२०
एत्तं सिगिद्धमउयं	१२९-१५	रोमंक्कंविणं सिण्णं	१७२-१०	लोहमहागइज्जो	२२०-२६
रमसु अहिच्छं पारवर	२५३-२७	रुत्तो पउमसवण्णो	१२९-३३	लोहो कोइ मेयं	६४-१५



लेहो ज्व सरुवेणं	६४-२६	वरपुंमसुखसोत्थिय	११६-९	विज्जाहरीओ व्यम्हे	२३४-२३
लेहो वि चउवियणो	४५-३	वरपोमसयगतं	९५-२१	विज्जाहरीओ तुम्मे	२३७-८
य		वरपोमरायणिम्मल	९२-२४	विज्जाहरो व्य रेहइ	२५१-२७
वदपंरमावो	२८०-२३	वरपोमरायमरगय	४३-५	विज्जुविस्साइदो	८७-१४
वइरिगइंदियिहुलकुंमत्यल	८४-२२	वरपोमरायवयणा	१२७-५	विज्जुघमयणियजमी	१४३-१४
वसत्ताणंति कयथा	८७-२१	वरमणिवरालवारण	९७-३	विज्जइ सहा वि कुटं	२७९-१९
वसिस्सत्तकोवमाणोहिं	२२१-४	वररयणणिमियां	२७५-१४	विणयइअंजलिउओ	४९-८
वग्गेण पत्त वसहो	१८९-१	वरवइरघडियपायं	९२-२८	विणप्पसि देव कुटं	२०४-२३
वच्चु सिटी रिं	१८३-२९	वत्तेजयंतिमात्त	१९४-१०	विणप्पसि देव कुटं	२०८-२
वच्चु सुंदरि वच्चु	१७२-१६	यत्तेजयंतिसेहं	९७-४	विण्णण्णाम्णोत्त	१४५-१
वच्चइ हुये पि वच्चइ	२३६-१७	वत्तारमउत्तराहं	१९४-११	विण्णण्णरूवनेलस	१०६-१९
वच्चतीय य कोय वि	८३-२८	वत्तइ वल्लेण सनं	१६३-२४	विण्णण्णसत्तसापे	२८०-२७
वच्चतेण य नावर	२०८-५	वत्तइमऊपे सिहो	१३०-३	विचीय संतुट्ठा	१९१-१०
वच्चामो कस्स धरं	२३९-३२	वत्तइकहामहिलिंदिय	२२१-२४	विरययणियंमगुह	१८-६
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होइ क्षए सव्यफल	२६९ २	होउण जग्हु ण हुय	२१२-१३	होअ इमस्स पणइणी	१६३-३२
होइ ण होइ य वज्ज	२६८ ३१	होउण इत्थिमावो	२२७ २९	होअ हरेण समाणो	२६ ९
होइ धुर च महेद्धो	१५३ १७	होऊण को वि माया	२२७ २८	होसु ददव्वयचित्तो	२११-१८
होइ परिहाससीलो	२२०-२८	होउण चिर वीहो	८१ १३	हो होति आ ओ ण-न-मा	२६८ २९
होइ पिया पुण दासो	३० २४	होउण ललिय-कुडल	८१-१२	होतजिवणाहसगम	८३ १५
होइ सिरी रत्तन्हे	१३१ १३	होउण होइ कस्स वि	५० २४	होति इमे अ-इ-क्क-च	२६८ २७
होइ सुरुवे पम्मं	२३२ ३३	होअ अणगो जइ पहरइ	२६ १	होति सुयण चिय पर	६ १४

## NOTES

Page 1—lines 2-18) To begin with Rābha, the first Tīrthakara is saluted Then is saluted Mahāvira with special reference to the attempts made by god Saṃgama to disturb his meditation For more details about Saṃgama, see the *Malavica cariyā* of Guṇacandra (Surat 1929), Prastāva VII, pp 226 ff The *Jambucariya* of Guṇapala (c 11th century of the Vikrama era) is influenced by the *Kuvalayaṃulā*, and it refers to the episode of Saṃgama in the opening Mangala (Bombay 1959) Lastly, Tīrtha or Dharma is saluted

Page 2—lines 5) Compare *Uttaradhyāyana* III 7—कम्भाण तु पहणाम् षाण्णुवी कयाड ल । जीवा षोहिमणुपता आययति नणुस्सय ॥ 8) Thinking that it is a Giti, I tried to adjust some vowel values As Prof H D VELANKAR points out to me, it is a Gītika with its 3rd and 7th caturmātras having in fact five matras So we may read स्याए, पावएहि जम्भय and गुणएहि 20) The reference to Kāmaśāstrakara has perhaps no specific work in view 22) अट्टु a kind of silver necklace 27) Note काउ जे 28) The verse has an Apabhraṃśa ring, its structure is that of ॥ गेति 12+18/12+18 But with a little adjustment, अयो, अण्ययो विसयो, सोयसो and पयसण it will be a Gītika like that in line 8 above 29) Some deities (इव इह ?) and teachers (मणिल, कणाद) are mentioned here

Page 3—lines 8) The term भावना is used in quite a wider sense than the one connoted by अनुप्रेषा Obviously, the study of a work like this comes under भावना 16) This verse is included in the *वज्रालङ्कार*, 748, with the various readings दोस चिय पससह (which agrees with that of p) and लवही 18) Here are referred to पादलिप्त ~ पादलिप्त सालाहण वातवाहन, popularly known as हाल, and छप्पणय, the exact Sanskrit equivalent of which is far from definite 19 20) These two lines supply some details about पादलिप्त whom उद्योतन appears to put as a contemporary of Hala Some words in the first line are to be construed both with पादलिप्त and हारेण He is the author of the तरगवई, which is compared with पगा, and some words with double meaning are to be suitably construed with both The original तरगवई is lost, but we possess a Prakrit digest तरगवोला or सखित्त-तरगवई-बहा by a pupil (Jasa by name) of Nemicaṇḍa (धीनमिषिविज्ञानग्रन्थमाला ९), Surat 1944 पादलिप्त and his तरगवई have enjoyed great reputation, and are referred to by various authors It is already referred to in the अनुयोगद्वार for mentioning its author तरगवईकारे (Sutra 130) Jinabhadra in his *विशयावस्यवभाष्य* mentions तरगवई thus जह वा निरिद्विस्ता वासवदत्ता-तरगवईया । तह विहिसवत्तवो मणुपल्लवोति ॥ १५०८ ॥ The तरगवई is likewise referred to in the निज्ञोयचूर्वी of जिनदास (c 598 Śaka 676 A D) In his *दशवेकालिकचूर्णी*, he refers to तरगवई thus तत्त्व काइएनु कहा भारहाराभासिगविहो बहिसो जसकिरिखिहो सोमसमो तरगवईयाइनु भगवत्कामसहितो नहो बहिसज्जति ॥ धनपाल (c 10th century A D) speaks about तरगवई thus in his *तिलकमञ्जरी* (Bombay 1903)—प्रसन्नगम्भीरया ल्पाङ्ग-मिमुनाश्रया । पुण्या पुनाति गङ्गोव वा तरगवई कया ॥, some of the phrases remind us of the description by उद्योतन *लक्षणागणि* (c 1142 A D) in his *सुपसनाहचरित* says —का न जणो हडिस्सिज्ज तरगवईवइमर सुणऊण । इयरे पवधिमं वि पाविना जीए महरत्त ॥ Further Candraprabha in his *Vasupūjjacarita* says thus वण व्य तरगवई वहि कहर निम्मिया पवित्तपया । ते सिद्धसवियए पादलिप्तमूरियो वदे ॥ ९ ॥ Then the *प्रभाषनचरित* of प्रभाचन्द्र quotes an old gāthā सोसि कह वि न कुट्ट जसस पादलिप्त हरतस । जसस मुहनिज्ज-राजो तरगलोका नई वडा ॥ For the traditional biography of पादलिप्त, the *प्रभाषनचरित* of प्रभाचन्द्र and *प्रवचनोप* of राजेश्वर may be consulted See also WINTERMITZ *HIL*, II, p 522 21) Butter बोमिरुळे, full of dance, for चोविलळे Or are we to read वोल्स्कि ? Note the reference to हलिय Bina also confirms that Hala's selection was based on the poetry of village folk A poet Hālīka is quoted in Hala's *Koḍa* (No 116) 22) This line has to go with the previous one because of the pronoun जस The sequence (पादलिप्त, हाल and छप्पणय) may suggest that this might be a reference to the कोउ of छप्पणय, but further छप्पणय is specifically mentioned below in line 25 23) Here are referred to Guṇadhyā and his *Varṇakāṭha* (= *Brhatkāṭha*) For details about them see M Wintermitz *HIL*, III, 1922 (German), pp 312 2v, A B KEITH *A Hist of Sanskrit Lit* 1928, pp 266 81, and A N UPADHYE, *Paisācī Language and Literature*, A B O R I Vol XXI, parts 1-2, Poona 1940 According to Āśada (Āśada), the commentator on the *सरस्वतीपञ्चमरण* of भोज, the Paisācī quotation given by हम्बच्छ in his Prakrit grammar (iv 3.6), पनमय etc, is the आदिनमस्कार of the वृहत्पद्या This information is interesting though it cannot be verified in the absence of the original *Brhatkāṭha* in Paisācī (भारतीयविद्या III 1, pp 228-30, Bombay

1945) 24) Here भारत and रामायण of व्यास and वाल्मीकि are remembered, see M WINTERITZ HIL, I 25) The term छप्पन्नय occurs thrice in this work, here, in line 18 above and at p 177, line 2 On this topic see my detailed paper 'Chhappannaya-guhā' in the Journal of the Oriental Institute, Baroda, Vol XI, No 4, pp 385-402 26) Here Bina and his Kudambari are mentioned 27) Here is a reference to Vimala, the author of पञ्चमचरित (Bhavanagar 1914, Varanasi 1962) which is विमलाद, and his प्राकृत language is called *sa rasa* like nectar The metrical forms from it are analysed by Dr C SHARMA in his paper on the metres of the Rāmākāvya published in the University of Rajasthan Studies (Sanskrit and Hindi), July 1967 28) Here is a reference to the royal saint Devagupta, from the family of Guptas, possibly he is the same as the one mentioned at p 282, line 8, and styled Mahākavi, possibly the author of 'Supunsacariya', not discovered so far 29) In this verse J reads हरिवरि and P reads हरिवस Earlier scholars had no reading हरिवरि before them, so this was taken to be a reference to the हरिवस of विमल I would not call this impossible, because either way the verse presents some difficulties of interpretation But J, the older Ms, clearly gives the reading हरिवरि which cannot be ignored The repetition of the term हरिवस presents great difficulty, and the translation of this verse given by the late lamented Pt PREMI (जैनसाहित्य और इतिहास, 2nd ed, Bombay 1956, pp 113-14) and followed by some others (Pt A M BHOJAN, चन्द्रमहापुरिचरित Ahmedabad 1961, प्रस्तावना, p 46) is sufficiently elusive, if not defective I had discussed this verse with Pt PREMI, and in the light of an authentic reading of a genuinely old Ms, he was in a mood to reconsider his earlier interpretation I would present the rendering of the constituted text thus 'I greet respectfully Harivarsa, though indeed (well-) respected (बन्धुमपि ह्यहं), who is loved by thousands of wise men, who is the first author of the हरिवशोत्पत्ति and who is in fact of spotless expression' Some of my friends who have discussed this verse lately with me have to suggest some improvement in readings also They say that विदु-पुद्ग great, or reading पद्ग (-प्रगु) for विदु might be an adjective of हरिवरि The second alternative involves the change of the available reading In the Gujarati Translation of श्री हेमचन्द्र-सुरि वरिच-बन्धक is taken as the name of an author 30) Here is a reference to a धर्मकथा, मुलोचना by name The verse itself does not mention the name of the author, but has a pronoun जग which, usually should go with the author mentioned in the earlier verse In that case हरिवरि will have to be taken as the author of मुलोचना (-कथा), which so far, has not come to light Jināsena completed his *Harnamā* in 783 A.D. and he says therein thus महासेनस्य मधुरा शीलालङ्कार-चारिणी । कथा न वर्णिता केन वनितव मुलोचना ॥ 1 33 Further Dhavala, in his हरिवर (circa 11th century A.D.) composed in the अपभ्रंश dialect specifically refers to the मुलोचन of महासेन thus मुनि महासेनु मुलोचनु जग पञ्चमचरित मुनिविनेषण । जिनेषेण हरिवसु पित्तु जडिलमुनिषा वरचरित ॥ (HIMAL Catalogue of Sk and Pk Mss in C.P. and Berar, p 764) Whether both उद्योतन and पञ्चल are referring to the same work is not beyond doubt We should wait for more facts in this context 31) Here are referred to प्रभञ्जन a royal saint, and his यशोधर-चरित Among the यशोधर चरित texts, so far listed, this seems to be the earliest (P L VAIDYA जसहरचरित, Karanja 1931, Intro pp 24 f) As noted by Dr VAIDYA वागवसेन (earlier than 1308 A.D.), the author of the यशोधर चरित in Sanskrit, also refers to प्रभञ्जन

✓ Page 4—lines 1) Here are referred to the वराहचरित (which styles itself as धर्मकथा) and पञ्चचरित of जडिल (-जडिल), i.e. जडिल and रविषण respectively For details about them, see the वराहचरित Bombay 1938 and पञ्चचरित (c 776 A.D.), 1-3, Bombay 1928, both published in the भा वि जैन ग्रन्थमाला Nos 40 and 29 31 A Hindi translation of the former has appeared from Varanasi, and a new ed of the latter, 1 2, along with Hindi translation of the former is published lately by the भारतीय ज्ञानपीठ, Varanasi 1958 59 2) समरमित्रा कथा (-समरमित्रार्क कथा) is only a synonym of समराह्वयनकथा On this equation see my paper in the Proc and Trans of the A-I-O-C, XIII, pp 381-2, Nagpur 1946 and with revision, *Bharatiya Vidya*, VII, pp 23-4, Bombay 1947 Its author is Haribhadra whose favourite बद्ध is the term विरह duly mentioned here by ह्येय उद्योतन calls him a गुरु from whom he had studied a number of शास्त्रस्य Reader समय or स्वमत सत (or स्वत) शास्त्रमुदो 3) Is it that the author has in mind some poets who have for their बद्ध terms like अभिमान परोक्ष and साहम? 5) Of the five कथासु enumerated the first two appear to be types of कथा, and the next two, perhaps the last also, possibly refer to the mode of narration or narrating The सकीर्णकथा is a mixed type which inherits the characteristics of all these, it is



this type that is adopted for the कुल्लयमाला by the author (see lines 13-4) Gunapāla follows this in his जनुचरिय, p 2 For more details about the classification of कयास in early Prakrit writers, see my notes on the *Lilāvati*, pp 327-28 (Bombay 1949) Hemacandra notes a pretty large number of types of कयास—उपास्यान, आध्यान, निदर्शन, प्रवहिका गयल्लिका (of two types), मणिमुल्या, परिकया, खण्डकया, सकलकया, उपकया and बृहत्कया He defines खण्डकया and सकलकया (which he has common with our author) thus—मध्याहुपन्ततो वा मयान्तरप्रसिद्धिमिवितुत यस्या वर्णते सा 'दुदुती' आदिवत् खण्डकया ॥ समरपलान्तेतिवृत्तवर्णा 'समरादिव' आदिवत् सकलकया काव्यानुशासन Bombay 1938, pp 463-5 Haribhadra, however, describes his समरादिवकहा as घर्षकया उल्लाव primarily means 'sweet' and 'coaxing', the conversation, परिहास-कया, an amusing story, the last type is चर-कया 7) H-re onwards, in the next six lines or so, the author is explaining the stylistic, poetical, metrical and linguistic components that go to constitute his present composition, the वृत्तयमाला, which is a सकीर्णकया रूपक may refer to the अलंकार of that name, i.e., metaphor, or may indicate the dramatic form of the narration The marginal correction उल्लाव for उल्लाव (which again occurs in line 10 below) is justified 'उल्लावक' is a very important metre It seems to be very commonly employed by the bards and the name उल्लावक was given to it by them (cf हेमचन्द्र p 43, line 19) [छन्दोनुशासन VII 3 1] Two main varieties of this metre are again given by हेमचन्द्र and the author of कविदण They are कुडकुम and कर्पूर The former contains 27 and the latter 28 Mātrās in each of the two lines In both, the Yati appears after the 15th Mātra, so that the line is practically divided into two parts, one consisting of 15 Mātrās occurring before the Yati or the caesura and the other containing 12 or 13 Mātrās according as it is कुडकुम or कर्पूर Both छन्द कोश [of रत्नसेखर] and माहेश वैजयन्त treat this as a well-known metre' (H D VELANKAR, Apabhramśa Metres, Journal of the University of Bombay, II, iii, pp 36, Nov 1933) कुल्लक is a group of five or more verses upto fourteen which grammatically constitute a unit (काव्यानुशासन, VIII 12) 8) गाय 30 (12-18) and 27 (12+15) Mātrās in each line, द्विपदी (in four lines, 28 Mātrās, 6, 4×5 and Guru, in each, the first and the last of the 5 Caturmātrās must either be a जगण or contain all short letters, and गीति (30 Mātrās = 4×7, 2, Yati after 12, in each of the two lines) दुहल्य, सकलकय and तिलकय refer to groups of two, four and three verses, sometime of a special pattern 9) दण्डक has four lines, each having 32 Mātrās (4×8) There are no special restrictions, but in practice the even Caturmātrās show generally the जगण (छन्द कोश of रत्नसेखर, 30) According to the वृत्तजातिसमुच्चय, IV 46, दण्डक has four पाद, each containing six short letters at the beginning followed by the same number of जगण नाराचक has four lines, each having 12 Mātrās (ज, र, and short and long see वृत्तजातिसमुच्चय, IV 58, ed II D VELANKAR) लोटक has four lines each having four खण्डक वृत्त is to be distinguished from जाति The former is governed by the number of syllables, their quantity and their fixed order of their position in a line, the latter, however, is regulated by the number of syllabic instants or मात्रा According to the वृत्तजातिसमुच्चय, IV 22, तरङ्गक has four lines, each having 20 Mātrās, 4 भण्डक and two long Mātrās According to हेमचन्द्र (छन्दोनु IV 74), each line has 21 Mātrās (6, 1, 2, 1, 4, 2, Guru, 3) Metres like नर्तक etc are called तरङ्गक with a little variation 10) मालावचन may refer to a metre or जलध्वार of the name माला or मालादीपक, or it might indicate the शब्दालंकार called सवृत्त्यमक (काव्यादर्श III 52) or what JACOBI has called मृदुललयम 11) The entire work is composed in Prakṛta bhāṣā The Varnaka or the prototypical descriptions as current in महाराष्ट्रदेश (महाराष्ट्रदेशीय) वर्णननिबन्दा are employed In the Ardhmagadhi canon, it is seen that the descriptions of the Town, of the King, of the Queen etc are of a fixed pattern, and when they are not fully given, we get the phrase जहा वर्णयो The texts like the धनुर्वेदहिप्पो clearly show that the descriptions are in a heavy style and stand in a way detached from the text That can be experienced even in this work The author describes certain situations because he is out to present a description It is not unlikely that the poets were required to master such pattern-descriptions which varied possibly from place to place Uddyotana is employing pattern-descriptions which were in vogue in महाराष्ट्रदेश Lately some collections of such settled descriptions have been published It is true that they belong to the post-Apabhramśa period of Indian literature, but they presume earlier traditional patterns on the same line The वर्णनसमुच्चय edited by Dr B J SANDESARA (मानीन सुन्दर वचनमाला, V, Baroda 1956) contains pattern description of the town (p 2), elephant (24), serpent (26), ocean (27) etc which are in fluent Sanskrit That only shows that these descriptions were common in Sanskrit, Prakṛit and Apabhramśa In this connection,

*Varnaratnakara* ed. by Dr S K CHATTERJI (Asiatic Society, Calcutta 1940) may also be seen. A learned poem like the *रावणवहा* was already written by that time, under the *Vakatakas* even some kings contributed to Prakrit poetry, and it is under these auspices that the *वैदर्भी* style was thriving. So it should be presumed that *महाराष्ट्र* had its patterns of description which उद्दानन is adopting here. Dr A MASTER has taken this phrase to refer to the script 'The script of the original Ms. is named *Marathaya desanajaya*, in all probability that to which the name Nagari was afterwards given'. As it is seen, there is no reference to script here, nor would the context justify his interpretation. In the classification of *कथा* given above, the author would put his work, namely, the *बुद्धलम्पिका* under *संनयन*, but because some other elements, as noted below, are introduced in it, it has become a *संनयन*. In this *संनयन* are introduced *तापस* *विन* and *सायबाह*. 12) Though the work is composed in Prakrit just out of curiosity there are introduced Sanskrit passages by way of quotations or in the mouth of other characters (*परवचनवदन*), some times *वपन्न* is used, and in some places *पंजाबी* *भाषा* is presented. My friend Dr H L JAIN sees here a veiled reference to the *लोगवर्द्ध* of कोङ्कण in which *तापस* and *सायबाह* are introduced and which is composed in *महर्दुदसिभाष्य*. It is an ingenious suggestion. My only difficulty is that there is no context for the author to refer to any work or author which he has done and I believe, finished in the earlier section. 13) This classification is more or less in the manner of Haribhadra in his *समराहचक्र* which defines them in details. In this classification, *बुद्धलम्पिका* is a *पद्य*, but it has become *संनयन* in view of the details about *काम* and *वच* introduced here. 14) A *संनयन* offers even life when asked for then why not give at least the 'ear' a nice appeal indeed! 21) *वपन्न* etc. are the tactical stages of imparting the *पद्य* rather than the types of it. In *वपन्न* *कथा* the mind of the hearer is to be first captivated by narrating something pleasant or calming, in the second *विपत्ति* *कथा* the mind of the reader which has already come under the teacher's grip is now to be distracted or dislodged from its attachment or addiction, in the third, *संनयन* *कथा* the mind of the hearer is made receptive for religious ideas, and in the last *निवर्णन* the mind develops positive detachment or renunciation. 23) According to the tradition recorded in the *कल्पसूत्र* *मुष्म* was the disciple of महावीर and all the *विपश्य* *धम्म* of the present time are his spiritual descendants other *Gayadharmas* being without any descendants. Many of the canonical passages show that *मुष्म* is addressing them to *जम्बू*. The present context puts that verse (line 24) in the mouth of *मुष्म* but I have not been able to spot it in any canonical text and Pt MALAYANIA also writes to me to the same effect. It is not unlikely therefore that उद्दानन himself has composed this verse keeping in mind the contents of the *एषानाम* in which we have a similar context. A detailed discussion of this type is also found in the *दशवेकान्तिकनिबन्ध* (Chapter III) 199 ff. The phrase *अवर्णन* *विपत्ति* occurs in the *विपत्ति* *गाथा* No 211. 25) Here possibly the author has in view the biography of Kapila (see JACOB SBE 45, pp 31-32, foot note) who is said to have addressed the 18th Lecture of the *Uttarottarayana*. He sang the first stanza of this lecture by which some robbers were converted and he continued to sing repeating his stanza after each following verse (as *dhruva*) till at last all the robbers were converted. After Kapila attained omniscience, the event is explained thus by N. Muchandra in his commentary on the *उत्तरायण* (श्री भागवतम् टीका १२ Bombay 1937 p 125) इति यं राघवगिर्य शररस अतर भद्रान् वामपाए अर्धोऽयं भद्रागोत्रा इव इवता नाम पचवाधया अर्धतः । सायन जायिष—जहात् स सुवर्णितसति । तत्रो पठिता मरता य त पद्यम् । साहित्य य म्पि । को वि एह ति । वासप्रोद्भा नात् जहात्—समपणो ति अग्ने परिनिवृत्त भावच्छ । रोषण गेहो र्जावदमवा नात् । तप भायिष—रात्रो एण ति । तर्हि भद्र—जन्म समपण ति । सो भद्र—वामना नाय । ताह सायन पच वि धारयति तां कुट्टि । सो वि याव धुवा—'अधुने' इति । एव सत्य विज्ञानेन धुनय यावत् अधुने इति । तय न पद्यमिष—यं सुवर्ण वेदो एव वाच पच वि सपा सुवर्ण पद्य ति । इति निवृत्त मरता । Of course possibly with this incident in view उद्दानन has composed a fine context to illustrate the fourfold aspect of the *पद्य*. 26) The author calls this verse both *वपरी* and *धुवन*. The second part has 28 Matras (13/14), but the counting of the first part may vary from 28 to 32. Identification with any recited type presents some difficulty. The expression *महर्दुद* *वि* *न* *सुवर्ण* occurs in the *सूदन* 1211.

Page 5—lines 11) The author is adopting these four aspects of the *पद्य* here, and if some amorous contexts are introduced it is only the *वपन्न* aspect, conducive to the adoption of religious life. 14) *दशवेकान्त*—*दशवेकान्त* the author himself. 21) The author wants to adopt

a mixed style comprising both छन्द and शृङ्गुक which alone would meet the need of the situation 24) The beginning of the नवावस्तु, which the author wants to make in a grandiose style अस्ति चतुस्रज्जलमेतल etc., reminds one, if it is not an imitation or a parody of Bina who begins the tale proper thus—अस्ति पूर्वापरजलनिधिवेगवनलम्ना मध्वदेवात्वारभूता मेगलेव भुवो etc (p 19, ed PETERSON, Bombay 1900), compare also लीलावटी, 43, चउजलदिवलयरसणाविबद्ध 27) A discourse on सज्जन and दुर्जन was conventional at the beginning of a वया, see the लीलावटी 12 f Here the description of the दुर्जन is in Apabhramśa, now and then contaminated with normal Prakrit forms which could even be optional in अपभ्रंश The दुर्जन is being compared with a dog, crow, ass, black serpent, poison, thrashing ground and dirt Gunipālī seems to follow this context in his Jambucārā, pp 1-2, His verse No 9, on p 1 is closely drafted after line 12 here

Page 6—lines 6) The figure of speech is व्यतिरेक here 11) The metre is उल्लाल with 27 मात्रास in each foot, with pause after the 15th Hemacandra's illustration of कुटकुम (VII 3) shows the last syllable as short It is in Apabhramśa 15) Here onwards we have a description of सज्जन again with plenty of अपभ्रंश forms 17) The second line is in Apabhramśa It is perhaps defective, because, like the first, it does not conform to the Gīthā pattern A सज्जन is compared with पुर्णिमाचन्द्र, मृगाल, दिग्गज, मुक्ताहार, समुद्र Portions here and there have a metrical ring, for instance, लवकलियास्यपजरी

Page 7—lines 0) सिंघुप—निघञ् or निघुर् or a contamination of the both, with व्युत्ति 7) In this descriptive passage we have श्रुतलयमक 21) चिरीना is a secondary name of अयोध्या, see below pp 8 27, 156 26, 177 7, 180 18 etc 22) सा पुन वदसिय is a conversational and colloquial opening, and hence in अपभ्रंश Some other forms also show vowel variation 20) Here is a description of the roads in the market-yard All the adjectives of the streets have a śleṣa and have to be construed with the objects of comparison as well

Page 8—lines 4) The use of turmeric by ladies from महाराष्ट्र is well known, see लीलावटी 61 and notes on it Vāṭpāth also refers to the profuse use of turmeric by Ocean ladies—नवकेयइवा-सिपनेससज्जमा दयितलामो गारीओ । इह ता अणायल्लजलद्विद्वारा विरयति ॥ गजद्वहो ३७९ 8) We have plenty of श्लेषालङ्कार here 17) In § 17 there are some Apabhramśa forms and plenty of illustrations of the figure of speech known as परित्याग, often arising out of śleṣa 22 23) The metre is मुञ्जपरिता 20) The metre is हरिजीमुख having 30 मात्रास in a line (4×7, 2) in that case read मुञ्जहो at the end of the first line That disturbs the यमक a bit The second line has no pause after 12 मात्रास, otherwise it would be a गीति

Page 9—lines 3) We have the figure of speech, परित्याग here 12) Is the metre उपगीति (27)? The first line does not show pause after 12 मात्रास 18) The उपस्थान मण्डप is an Audience Hall It is both आभ्यन्तर, as noted here, and बाह्य, as noted at p 11 15 To the Inner Audience Hall some friends, ministers, queens etc have an access, while the latter accommodated kings and others, and is the veritable Durbar of the king (§ 40) 21) The context reminds one of the कदारवरी in which the प्रतिहारी is ushering in that बाष्पलकन्यका Some expressions here are closely common of कदारवरी—देवदर्शनमुष्मन्मन्वितुमिति । पुरदाकर्ण्य देव प्रमाणम् । राजा समीपवर्तिना राजामाजीनय मुमानि को दीप प्रवेशयामित्यादिदेव । (PETERSON'S ed p 8)

Page 10—lines 7) Here the passage contains some metrical units

विचरत—छतय ।

जिवदत—छिदय ॥ [बाह, 10 (5, 5)].

गहत—मुज्जर । रहत—जोहय ॥ [अभेदिका, 9 (4, 5)].

सलत—आमय । पुरत—बोतय ॥ [Ibidem].

सरत—सरवर । ललत—रहवर ॥ [Ibidem].

17) It is a gīthā (30+27), better read होति अयम् The second part of the first line as read by P is metrical and more regular, 25) This is a nice analysis of the reasons why ladies in a joint family get angry मोनरसलन means 'calling one by a wrong or bad name' which amounts to offending his or her family The following sentence जेण इमीए येय सोत्तेण सयल्लमेउरिया-अणमह सदिग ति, however, needs further elucidation

Page 11—lines 30) The expression महाराष्ट्रणो अण्णाकहिय देवीभूय ति is rendered by the Sanskrit Digest in this manner महामहोपदेवोऽग्निगामिनि देवी भूता । (p \*5 16) The idea that she entered 'fire'

in the presence of the late king is not clear unless the author has to say that she observed 'Sati' I would render the Prakrit passage independently this way 'She became a goddess (in the next world) after taking leave (अण्णा+आरुह्य=आज गारुह्य) of the great king (i.e., his father)', or is there a reference to अनुमरण (अन्+आरुह्य=अन्वारुह्य=अण्णाह्रिय)?

Page 12—lines 8) Compare this context with समराजचक्रहा p 66 12 ff, 12) मन्वुनोष्ठमालिखे पिब्योऽ । Hema iv 69 18) तद्वय=तद्वय Instr Sing., agreeing with गाहेन 21) The metrical form presents some difficulty Is it a गौलि? Or perhaps prose 23) Are we to omit कि?

Page 13—lines 5) For some observations on these cults, see K K HANDIQUI *Yasastilaka and Indian Culture* (Sholapur 1949) pp 358 f, 391 f 14) Note the form पद्मजा (P however पद्मजा) for प्रतिज्ञा, cf पेज in Marathi 20) Identical with 15 21) The author refers to लोकसाहित्य, scriptures current among people The Prakrit sentence reminds one of the famous verse — अनुपम्य पविनास्ति स्वर्गो नैव च नैव च । तस्मात्पुत्रमुखं दृष्ट्वा पद्माद्रवति सिन्धुः ॥ which, with a slight change in the last pada, is quoted in the Sanskrit Digest (\*68) 23) Some expressions have a metrical ring

Page 14—lines 5) Here the author is referring to popular deities and orders of ascetics which were significant in his days Compare अनुयोगहार, सू० 20 7) चायल (=चाक+ल), a crow, is considered to be a Desi word, cf काकडा in Marathi 12) The following group of verses is called कुलक They are all of the गाय type excepting the one (in line 15) which is a गौलि 20) Difference of opinion is possible on the identification of this metrical form Each line has 32 मात्रा, with units of 4 मात्रा In view of the internal मूलशायन I would take these lines as of समचतुष्वरी वृत्त, each line having 16 मात्रा (6 4, 4, 2) and identify them as two सनुमन्त्र It is also known as वदन

Page 15—lines 11) The goddess is रामदी or राजरामदी, naturally, she is the spouse of great kings of yore and some of their names are mentioned माधव=मध्व, मधार्=माधव and दिलीप=दिलीप 21) Identical with 13 20) जायय and रायय could be even read जाय य and राय य 25) Better read एव च विविह-सज्ज etc., for a similar expression, see below 20 30-21 1 26) Infinitive with जे or जे is taken by some for पादपूरण Here we have a beautiful description of the sun set M D MALAVANIA has put together the descriptions of sun set from the कुवलयमाला, pp 15, 73, 75, 81 along with Gujarati translation and appreciative remarks (स्वाध्याय 1, Baroda 1963)

Page 16—lines 3) अनुप्रास is seen here and there 10) Note the repetition of similar syllables which gives a pleasant ring to the prose 17) This paragraph gives a detailed description of the बाहिरीवस्त्राणां the Durbar, of the king It is attended by dignitaries, experts etc from the various sections of the society The king is seeking advice from this body, an assembly of the chosen people 19) The term दुग्गम्य is a bit elusive, can it be दुग्गम्य? 20) The term महाबाह्यम has a good sense here The comparison is with well known standard figures like व्यास, वसुधाम and शुक The poet व्यास is already referred to above (3 24), पञ्चतरि the ideal physician of yore The king's council has eight members—मन्त्रिव महामन्त्रे, महावीर महावंश, महाबाह्यम, महाकवि महासामांति and महापुरोहित 22) Note Apabhramā is being mentioned along with Sanskrit and Prakrit 23) भारहू or भरहू refers to the नाय्यशास्त्र विराहित from विशास, which is another name of कालिवैय, who is looked upon as a war god विराहित-मय may refer to some aspect of warfare Specific branches are mentioned subsequently विराहित is also known as an author

Page 17—lines 18) कपिस < जप्पीय 20) दम्पवण or फलदुवण presents some difficulty ॥ refers to some ceremony something like a 'collective prayer' 27) परिहरतम् Are these some containers?

Page 18—lines 2) The metrical form is that we have two सकुलक here, see the note on 14 26 8) प्रिवदिता is her name 11) The four lines constitute a Dandaka वृत्त Each line begins with six लक्ष्य and there are 19 रण्य in the 1st and 3rd lines and 20 रण्य in the second and fourth lines Different names are given according to the number of रण्य (8 अर्थ ॥ अर्थ ॥ 11 जीमूत, 13 बद्धलि, 14 दत्त, 16 or 17 भुजक) No name is recorded for 19 and 20 रण्य as we have them here These may be included under प्रविज (6 ल + any number of रण्य) 13) The rhyme indicates that it is a समचतुष्वरी each foot having 16 मात्रा It is वदनक or सनुमन्त्र (6 4, 4, 2) The 9th मात्रा happens to be short as in मात्रासमक 22) After हेता रज हनीयो 26) The string of verbal forms perhaps presumes a ready made list of roots

Page 19—lines 1) सिदाय appears to be his name 1) महासवच्छर=महासंवच्छरिय, an astrologer, a चोदिस in para 40 above These astrological details are quite interesting 5) I has उद्

but P उऊ, but both have ममरो at 11 below 10) रासी is f, but कण्णो and तुलो are Mas 12) As to the source for the रासिकम्, Uddyotana mentions बगलजयग 11, 11 treatise on वाचक composed by a saint बगल by name Dr Nemichandra, Arrah, drew my attention to the मानसागरी and also spared his personal copy (Banaras 1944) for my use for some time Even on casual comparison one detects close resemblance in details and expression The मानसागरी gives मेघ-रासि-पत्र in this manner (p 76) सोलनेर सदासीवी धर्मयुक्तनिन्द्य ॥ पृथक् कृतम् (त्र ?) दत्त निपायो राजवृत्ति ॥ कविनीहृदयानन्दो दत्ता मीरो जलादयि । चन्द्रकरी मुदुद्वान्ते मेपराखी यवैतर ॥ The date of this मानसागरी is not known It is not unlikely that it is a late compilation for practical purposes inheriting its basic material from Vaishnava, Jaina and Muslim sources The Hindi translation casually notes that this work was written during the Mughal period, and hence salutations are offered to Rahmāna along with Jaina and Hindu divinities 13) The longer verses giving रासिकम् are in the सारग मीरे (म, र, न, य, य य), and they are intervened by a वाच

Page 20—lines 2) Here is a reference to an author Vamgala, who is also called Rai (line 24 below) and possibly to his work Vamgala-jayaga, बगलजयग, see my paper 'Vamgala-jayaga: a forgotten Authority on Astrology' in the Professor P K Gode Commemoration volume, pp 203-8, Poona 1963 27) After bath, but before meals, the King is spending some time in the वाचक-मूषि, Drinking Hall, where he takes varieties of मद्य, वाचक and मुरा

Page 21—lines 2) Better सपणो for सुपणो The usual canonical phrase is सपत्ते बारसाहे दिवसे स्यात् सपत्ति is taken obviously as a symbol of ideal qualities of a ब्राह्मण 7) पचषाई-गणितसो is a standard phrase of the Ardhamaṅgadhī canon, as in the passage तय न से दत्तपणो दारय पचषाष्टपरिक्रिते, तण्हा—वीरसाहे, मज्जनसाहे, मज्जसाहे, जकासाहे, वीरवणसाहे etc (ओववादय, Sūtra 105) 9) Compare the canonical expression ह्वायो ह्य साहिरज्जमाणे (ओववादय, सूत्र १०५) 12) Cf the canonical expression स दत्तपणो दारय अम्मापियो सादरेणुवासवायन वाणिजा सोमणसि तिहिरणविषयणवत्तममुत्तसि कलामिस्स उपपेहि 1 (ओववादय सू १०६) 15) The prince studies for twelve years under his Teacher without even meeting his parents during that period (अदीसमाणो बुद्धयेण) Uddyotana has, for the prince, 8+12 years' but Bāṇa 6+10 years' education 24) The reference is to जपन and his sons भरत and others

Page 22—lines 1) This list of 72 कलास enumerated here (lines 1-10) differs in details from the one given in the ओववादयसूत्र १०७, for similar lists see जैनविश्वत्वद्वय (Ahmedabad 1935), pp 13-4 These lists deserve to be compared in details, and their variations should be noted with reference to the place and date of the source See also in this connection pp 284 f from भारतीय सङ्ग्रहिते जैनधर्म का योगदान by Dr H L Jain, Bhopal 1962 13) The second half of the first line is metrically defective? 28) वाचन=वाचन

Page 23—lines 2) सिक्का is not noted in PSM, it reminds one of ललाका and सिक्का, the latter, a sharpening stone 9) The king is addressing the stable keeper, so there seems to be some propriety, if not significance, in using the Gen sing termination —ही in महिदुमारही etc (Hema IV 338) 12) In the second part of the 2nd line, are we to read सुराग मुदेह? and then it is a गीति 13) The description of the horse has some Apabhraṃśa form, especially the Nom sing in —उ Two वणक passages in prose seem to be put together This has close resemblance with some portions of the tale of सनकुमार who is also carried away by a horse This resemblance is also seen in the names of his friend मेहरसिंह and of his horse बलविन्दको 14) अदगिरह Extremely frank or innocent, or are we to read अदगिरह? 22) Some treatise on horses, अवसरस्य, it being drawn upon The list of the breeds shows that some names are regional and some indicate specific traits These eighteen fall into three broad types रोस्लाह etc On other names of breeds see वनेनसम्पन्न ed B J SAMPEKARA, part I, pp 92, 113, 161 (Baroda 1956) The *Asiaticistram* (Tanjore Saraswathi Mahal series, No 56, Tanjore 1952) mentions 34 *kulas* of horses, pp 66-7, which has some names like रोस्लाह common with our list See also some of the papers of P K Gode on this topic 'Some references to Persian Horses in Indian Literature from A.D. 500 to 1800' *Poona Orientalist*, XI, 1 u, 1946, pp 1-7 Some special Horse names A.D. 1000-1200, मेयो अभिनन्दनचय, Tikamgaḍh, pp 80-87 'Indian Horse nomenclature', वर्षी अभिनन्दनचय, Sagar 1951, pp 453-55

Page 24—lines 12) वेद-हय=वेदस्य वेद-एव=वेदस्य 13) ययणु or ययण? 15) Better read ह्य ह्य-हार etc 20) The metre is पञ्चपाद, with four lines (परवरण) 30) That is how the ladies are in confusion in the arrival of the prince on the street

Page 25—lines 9) कञ्जोत्पत्तिः=कपोतपालि 16) The first line is metrically faulty, if बहु is taken out, the first part would be allright, but the second part will be short. A good alternative seems to be to take बहु as prose, and read मन्थेय, in that case it becomes an उपगोति, the 2nd and 4th lines being of the same pattern 19) सलोचनं=सलावणे, पक्षे मन्थणे 23) विदिता=विनीत 30) The metre is अधिपदाक्षरा, having four lines, each line with 25 मात्रा (4×5, 5) As required, out of the five चतुर्मात्रा the 2nd and the 4th are not a वक्ष

Page 26—lines 1) The prince is compared with अनङ्ग, नारायण, पूर्णिमाचन्द्र, पुरंदर, विनयन, सूर्य, and स्वामिन्दुमार and shown how he has his speciality, if not superiority over every one of them. The author himself explains his procedure in line 14. In doing so, he has availed himself of the mythological details about them. नारायण is darkish in colour, चन्द्र is flamed with the mark of a deer, पुरंदर has one thousand eyes. विनयन has पाखंडी in the left half of his body, and स्वामिन्दुमार has his body made of different pieces. This comparison is only partial. 4) Take जणार् भणिय । 'हूँ हूँ', and the verse begins with चट्ट पियको etc. 13) कञ्जो presents some difficulty. Is it a wrong reading for कञ्जो? 17) कञ्जोय some musical instrument. गद्गल्लिण्या stands for गाहा with the स्वार्थ suffix. —उत्तर (Hemacandra, VIII iv 429) 18) The first line has 27 मात्रा and the second 30 मात्रा of the Gāthā pattern. It is उदगीति also called विपाद्य 26) सेव गच्छ to perspire? 31) This conversational style deserves attention. The author writes or recites as if some audience is before him, and this brings a little detached character to the descriptions.

Page 27—lines 7) This reminds of a similar context in the पादुतन्म 19 the author's imagination has a touch of reality. सोम पिय upturned. Read सरय बहुमयेत्तयो 12) The reading wavers between विह्वल (=विह्वल) and विपन्न (=विपन्न) 17) Metre needs that we read च वक्ष with JP. 27) शीरस्त्री or श्लिष sweet and prolonged 30) The style of description reminds one here and there of Bana's pattern of description of the विष्णुपट्टी (कादम्बरी PETERSON'S ed p 19). Many words need to be construed with double meaning. What follows here with बहि वि corresponds to Bana's बहि, of course the details vary, compare however रणभूमि etc. with Bana's बहिस्तमरभूमि रिव वासतिविजिता लकादरि-जडमिया etc. with बहिस्तमरभूमि नगरी चट्टवानरवृक्षभयभानुहृष्टाशुभा

Page 28—lines 11) The metrical form is दण्डक with four lines, each having 6स+17 रणस, and it is named भुजग. 12) We have here a good list of trees. 19) There are four feet each having four णस and it is called पितृक or रोहक. 24) Two possibilities of interpretation are शरण्य द्विषमाजोरान or शरण्य-उदु मेजोरान. Better read with P रण्यदुहेहि मजारे. 25) Natural antipathy is forgotten even by the birds and beasts in the presence of a great monk. The author himself explains when it is and why it is so here. This is known as an *atikāya* in Jaina terminology. Compare also the Yagyasūtra (II 35) of Patañjali and the commentary of Vācaspati thereon. ब्रह्मिष्ठानिष्टाया तत्तन्निषी ईश्वर्या ॥ गावन्निगिरीषा अथर्ववह्निषमृषयर्जराहिनकुलद्वयोऽपि भगवत् प्रविष्टिना हितस्य सविमानविद्वानुकारिणो वैर परित्यजन्तीति ॥ 29) उठ=साठ as against दित=दोष

Page 29—lines 13) The Yau is not clearly felt at the end of the 3rd Caturmatr. This is a विपुल variety of the गाय 15) The Yau is not clearly felt at the end of the 3rd Caturmatra. This is a Vipul variety of gāthā so also note the second half in line 16. 16) Read rather दिगिमित्तो हामिष्ण 21) Again विपुल in the first line so also in the next two gāthas. 27) Read rather कि व होन्ना उ 31) Put into inverted commas वेणह तुरयो

Page 30—lines 2) बहुव युषिणो=स्वभावज्ञानि 6) The variation in the readings लून and गून is due possibly to the similarity of the written symbols for ल and ल in early Nāgarī script, see the chart of letters of Ms J. For other cases of this change see FISCHER. Grammatik §260 18) Note the विपुल in the second half. 22) Note the विपुल in the first half, and also second half. 24) This is a common idea how in the perspective of large number of births and rebirths, all relations lose meaning or have a temporary meaning. Compare elsewhere. पुत्रो वि भाउ पात्रो सो विव भात्रो वि देवरो होदि । माया होदि स्वर्गो जणो वि य हादि भत्तरो ॥ एयमि अवे एदे सबधा होदि एवरीवत्स । कण्ठवे वि भण्णद बीजान पामरहिया ॥ दत्तिपपाणुपवथा ६४ ६५ (Agas 1960) 27) The metrical form shows some irregularity. The first line has 32 मात्रा (14+18 the latter half like a gāthā) and the second line 27 मात्रा

Page 31—lines 1) Here, it may be noted, मोह is added to the standard list of four बयाव, namely, मोह, मान, माया and मय. 7) There is विपुल in the first line also in line 10 below. There is a partial effort for बहुवचन which seems to be necessitated for achieving the figure of speech

कारणमात्र 12) J reads सुष In Apabhramśa there are some instances of this type See the paper of Dr A M Ghatage An unassimilated group in Apabhramśa in the Proc and Trans of the All India O Conference XII, Benares, Vol II, pp 444 f, Benares 1946 14) Some forms show Apabhramśa trend, for instance विह्वद 15) Words like दिय रायहम रायसुय चकवाय and सावय have to be construed with double meaning 18) Note the स्वेय here 22) Here is विपुला गथा 23) The second part of the first line is slightly defective are we to read वीसम्मत् perhaps a wrong reading for वीसम्मत्? 26) The metrical form is doubtful, may be it is a prose passage There are some Apabh forms here and there 30) These four lines are in द्विपदी metre, each line having 28 मात्रा (6, 4×5, 4), and the 1st and the last of the 5 चतुर्मात्रा are either ३ मात्रा or contain all short letters 33) Note the रूपक

Page 32—lines 1) जो etc has a metrical ring, obviously a gāthā of which the 2nd pada is short by two mātrās, one guru at the end 5) The string of similes and the शुक्लपद्मम् go together It is P that uses चिव, इव, विष 9) ओषत्तिवा वेण्ड्या वन्मथा पारिणामिया । दूडी चउम्बिहा वृता पवमा नोवल्मद ॥ ६१ ॥ (मन्वीग्न, सू २६), for their detailed explanation, see Malaygiri's commentary on the same This महामन्त्रि is the Chief Minister among the ministers (§40) His post is obviously hereditary as stated by the author (line 9 पारपर-पुत्र-पुरिस-कमागमो) Elsewhere the ministers are compared with सुराह (16 19), and he is the chief among them, respected by all the ministers and feudatories For the king, he was a good as a divinity, a Teacher or Preceptor, a Father, a friend, a brother and a relative (See also *Rajasthan through the Ages* p 317, Bikaner 1966) 16) Now and then J shows the softening of त into द, सुईमदस्त 23) वेणलजोवरि presents some difficulty, the Sk text adds निजसमुहरहस्ते समर्थे 1s it शैवक-उपरि? or स्वेदलवोपरि? 26) The first lines of these three gāthas are of the विपुला type 30) P has सुखस्तस a misreading for मुखस्तस, but it is sarcastically more intelligent to call a man चमंसस It is interesting to note, in this context, that शुद्ध (in his *पुस्तकिकम्* VIII 6) calls a man मासवृक्ष, विषयस्तमगवेष्टे शिलावकलपण्डेनि । मासवृक्षेरिय सुखमौरान्ता वसुधरा ॥ 31) Either कज्जलेण or कज्जलिकापण, the long vowel in अलिण्या is euphoric

Page 33—lines 4) चारुसन्निभ of P is obvious in meaning but बादरासज्ज of J presents some difficulty There is a देशी word चारुया meaning 'a female elephant' which does not suit the context There is another देशी word चारुज 'quick', so the phrase may mean 'quickly got ready', बादरा-आ-सज्ज There is another देशी word चारुज 'quick', so the phrase may mean 'quickly got ready', बादरा-आ-सज्ज The royal road was awfully crowded, so the root चारु appears to be used specifically 6) Note the विपुला in the first half of the गथा 16) वणुल्लए=वणे, with the meaningless appendage उल्ल(ज) 17) This is a गीति, with 30 मात्रा in each line (4×7, 2, with a pause after 12 मात्रा) If the reading दिहिया and अप्रदिफलियया (based on P) are accepted, it would be a ललित metre with 31 मात्रा in each line, having a pause after 13 मात्रा 18) There is अनुप्रास in this expression 21) Though in some gāthas here the pause is not suitably after 12 मात्रा (thus showing विपुला), the second halves of some of them have nice अर्धान्तर्यास 32) The monk divides his day into four parts (चोरिनी), of which the first and the last are devoted to सज्जाय or study (मुत्तप here) of दिवमस्त चउरो भागे भिक्खु कुज्जा विमलणो । तत्रो उत्तरमुणे कुज्जा दिनमायेसु चउमु वि ॥ पदम चोरिणि नयथाय नीय माय तियावद । सज्जाए भिक्खामरिय पुणो चउयोद सज्जाय ॥ उत्तराध्ययन 26 11-12

Page 34—lines 11) Here we get an enumeration of the canonical texts, giving some idea of their contents Somehow the 11th Anga *Vnāgasūyam* is missing here, and *Ditthaya*, the 12th Anga, is duly noted Among the Uṇṇāga texts seem to be mentioned only a few जीवामिणम्(?), पणवणा, मुरियपण्णति and चदपण्णति (See SCHUBERT's enumeration, *Die Lehrer der Jainas*, §41) 20) This is a reference to ten-limbed and five limbed syllogism Compare पत्तद पञ्चावयव दम्हा वा सव्वहा न पडिमिद । न य पुण सव्व भण्णद हदी सविण्णमसमाय ॥ दमदेवालयियज्जुतो ५० For details see the commentary thereon 23) निमित्त is an important branch of knowledge, and it has eight branches अग मरो वज्जलससणाणि छिण्ण च मोग्ग मुमिणवत्तिर । एदे निमित्तेहि व सव्वविज्जा ज्ञापनि जेयस्स मुहामुहाद ॥ Quoted in the *सव्वना com* on the पदसज्जाय, Vol IX, p 72 (Amriotti 1949), compare also निमपणवति, 4 1002 ff (Sholapur 1943) 24) Perhaps the author has in view a reference to the text ज्ञानिसाहूद, see अनेकान्त, Vol II pp 485 f, 611 f, 666f 27) Both religious and secular studies were open to the Jain monk 28) यदिम दिया is equally better 29) These are the different postures of meditation

Page 35—lines 9) It is a गीति with two lines, each having 30 मात्रा The pause after the 12 मात्रा is not happy, as also in the next verse 30) The major types of हिमा and the reasons

or pretexts with which they are committed are enumerated here 33) Compare बह्वारम्भपरिग्रहं च नारवस्यायुषः । त सू VI 16

Page 36—lines 7) Hereafter there is a description of the hell, compare मृगश्र 1 5 1-2, उत्तरजम्पण 19, especially 47 ff For a detailed exposition of the hellish region see तिलोपपन्नति, अधिवार 2, especially 316 ff (Sholapur 1943) Some lines have a metrical ring 16) निबन्ध=विच्छ 17) Obviously this line gives adjectives of निबन्धुडाह, but they stand with Mas termination 32) The author gives a dramatic or conversational set up to his description

Page 37—lines 6) असराल 16) If it has no reference to monthly oblation, the reading of P can be adopted thus—मसामिस्वरुहिमीसाजी 19) बाणे बाणे are colloquial pronunciation of बाण, Imp 2nd p sing The Apabh dialect admits forms of this pattern, the Imp 2nd p sing terminations being इ, उ and ए P solves this difficulty by giving the plural form बाणह 24) The expressions in the second line are a contraction of हणह निहणह मिदह छिह मारय मारय 25) देवरी, also वई above (in 23) are in the Acc Sing

Page 38—lines 2) Please read देवालिङ्ग-यव 3) The consonant *s* could remain in words like विलिङ्ग=द्विलिङ्ग If dropped, two similar vowels might coalesce and give rise to a word which would be of uncertain interpretation Of course विद्य or वीद्य (which may stand for वीज, वीत etc) are not unknown in Prakrits 10) Stress is repeatedly laid on the five *s*ns resulting from the violation of five vowels (अहिमा, मत्य, अस्तेय, ब्रह्मचर्य and अपरिग्रह), see also above p 37, lines 2 5 14) P सर in the sense of सत्यते, but सरद has its correspondence in Marathi, Gujarati and Hindi (from its synonym चलह) 15) बरे Imp 2nd p sing, usual in Apabhramsa as noted by Hemacandra (VIII iv 387) 21-2) The metre is छोटक (स स स स), in one line (अवपेत्त etc) सइ is possibly to be read as से, it is also called छिप्तक

Page 39—lines 1) Hereafter are detailed the various grades of तिर्यग्योनि and the *nyuseries* thereon 2) टक is a coin Compare मामा तिर्यग्योनि 3) त सू VI 17 5) The doctrine of बहिष्ठा, in which हिंसा is defined as प्रमत्तयोनिस्त प्राणव्यपरोषण हिंसा has necessitated a detailed classification of *livas* according to the organs of senses etc In this context, see *Uttarādhyāyana* X 5 f, XXVI 69 ff

Page 40—lines 9) The metre is सप्तरा in four lines, each with म र म न य य with pauses after 7, 7 13) Hereonwards are given the details about human birth Compare अत्यारम्भपरिग्रह स्वभावमार्गवर्जं च मानुष्य 1) त सू VI 18 24) For a study of similar lists, see OTTO STEIN *The Jaina Studies* (Ahmedabad 1948) pp 97 ff, J C JAIN *Life in Ancient India* as depicted in the Jaina Canons (Bombay 1947), pp 358 ff These are *anarya* or *प्लेच्छ* people who never dreamt of any religious practice 30) कल्लाप from कल्ल 'of defective speech' कल्ल and पल्लय, cf Marathi कल्ला and पागळा Compare this topic with the उत्तराध्ययन X 16 ff

Page 41—lines 6) दुसह निषय=दुसह विषय 19) महुया or सहजा, a pebble? 33) This is a द्विपदी with 28 मात्रा (6, 4 x 5 ग) in each line, the second line, however, seems to be little defective, since its first and second of the five Caturmātrās are not suitably constituted 34) This is द्विपदी as above

Page 42—lines 1) This is a गीति, in two lines, each line having 30 मात्रा (4 x 7, 2) with a pause after 12 मात्रा 4) कारिसि=कारीय Here onwards are detailed the causes etc of देवगति Compare मर्यादयमस्यमार्गवर्जमकारिर्निर्जरावास्तवमि देवस्य 1) त सू VI 20 16) Read बज्रहर ते सुता 25) Whenever inconvenient words or expressions are used, we have the विपुला type of गाय

Page 43—lines 5) वेबल्लो is already noted by PISCHEL (*Grammatik* §§212, 534) so we have here चच्छ, future 1st p sing For similar forms see Hema VIII iii 171 28) The metre is इन्द्रया with four feet (स स ज न ग) 26) A fine piece of instruction of general virtues which constitute worthy behaviour without any special religious bias 27) Perhaps बहिष्ण for the sake of metre? 28) Rather बहुमाय सा दुग्गु रुवे with P

Page 44—lines 9) The metre is सप्तरा in four lines with 21 अक्षर (म र म न य य) with pauses after 7, 7 12) In the earlier section वर्मन्दन described चण्डवृत्तलो उत्तरो, and now he explains the basic causes that lead to it 15) This is identical with दशवेदार्तिवृत्त VIII 39 16) Obviously the author is adding मोह as the fifth to the basic list of four कपाय As the author's explanation stands below, मोह has to go under शोह both arise out of the generic मुच्छा 23) On the four degrees of कपाय, and their illustrations, see त सू VIII 10, especially the माय (Bombay 1932), गोमटसार, जीववाग् 283 f (Bombay 1916), H GLASENAPP *Die Lehre Vom Karma in der Philosophie der Jinas* (English version, Bombay 1942) pp 9 10



Page 45—lines 9) मगवते, Nom pl 10) Note the विपुला in the second half मङ्गिय = मङ्गिनी-  
काम् 12) Note the similar opening set-up of these stories 15) The author has in view the termi-  
tory of Kāñci inhabited by Dravida people The name खडा is typically un-Sanskritic 17) The  
description looks like decorative addition It is full of ślesa and in Apabhramśa, and obviously,  
standardised description 21) लीय or लीय, child 25) Her name = गदिनी as noted below 1 27  
the description of the advent of  
kacura, Bombay 1905

Page 46—lines 1) A fine *subhāṣita*, read *सुभाषितम्* the description of the advent of  
autumn 9) गृष्टि (< गोष्ठिक) for गृष्टि would be more appropriate in the context In close writing  
g is likely to be misread as m 12) पसते = प्रशान्ते (perhaps contaminated with प्रशान्ते) 17) Note the  
use of जे with infinitive also p 48 1 3 18) The form मेणी deserves attention 28) Or even  
पद-महाद्वयपञ्चाशद-संकेत

Page 47—lines 5) The term गीय appears to be used in a general sense 'sorg' 6) There  
are two halves, with two parts in each The final vowel each part may be read short or long  
accordingly, the metrical form = either दोहक (13-11) or द्विपदक (4×3, —, 4, 4, —) Some have  
दोहक with 14-12 See VELANKAR छन्दोज्ञानसमग्र, p 351 This is in Apabhramśa The earlier Ms  
has प्राण, but पाण in the later For some remarks on this couplet see A MASTER BSOS, XIII/2,  
p 412 f 9) Because it is a देशी word, the spelling has become uncertain कोकी or कादी 18) नयिय  
stands without any termination, perhaps a Prakrit form for the subconscious नयिष in Apabhramśa  
20) Such catch expression could retain the consonant त

Page 48—lines 4) Even the later Ms P retains some cases of the softening of intervocalic  
त to द, which is looked upon as a characteristic mark of Sauraseni, here, for instance, सोदार  
5) Both the forms जल-मेघा and जलमेघा have grammatical justification 7) मय = महम? 8) Better  
समासासिञ्जो पुच्छिञ्जो or even समासासिञ्जमुच्छाए or समासासिञ्जामुच्छाए तजो (=सो) 12) गणहू गणहू, दे दे,  
मा मा, बारहू, लेहू निबहूत these constitute the collective cries of people (मन्दसमूह) 'o obviously मा-मा  
does not go with बारहू Read in the foot-note 10 'P हूती for महूती' and in 12 'P बारहू for मा मा'  
The reading of P might have been दे दे बारहू बारहू 16) Here are being referred to स्मृतिकार etc.  
and some of their mutually inconsistent statements are being quoted The authorities mentioned are  
मनु, व्यास, बाल्मीकि, मार्कण्डेय and the sources in view are भारव, पुराण and गीता 18) Here we get four  
Sanskrit quotations, अनुष्टुप् in metrical form, which appear to have been taken, may be even in a  
mangled form, from some स्मृति texts The line जिघांसन्त etc is found in the वासिष्ठस्मृति III 17  
Vide my paper 'Sanskrit Passages in the KM', *The Adyar Library Bulletin*, Vol XXV, parts 1-4,  
pp 353-59 23) Note the striking difference in the readings of J and P, the former easier for  
interpretation. अद्विताद presents some difficulty, but indicates that he should not have a fixed  
residence at any one place गङ्गाद्वार, भद्रेश्वर, वीरेश्वर, सोमेश्वर, प्रभास and पुष्कर cover cities as well as  
places The following observations from the *Rājasthān through the Ages* (Bikaner 1966), pp 403-4,  
are useful 'Of these the Gangadvāra is the well-known site where the sacred waters of the Gaṅgā  
reach the plains Prabhāsa might be either Prabhāsa Somanātha or Prabhāsa-Kurukṣetra, more  
probably the latter, the sanctity of which dates from a very early period Puṣkara is the well known  
Tirtha of this name near Ajmer Lalita might be the Laliteśvara of Prayāga, mentioned in the  
*Skanda purāṇa* It speaks of Bhadrēśvara on the Kālī as a *ṇotulīṅga* Hemanta and Virabhadra  
are yet to be located' The nature of the प्रायश्चित्त prescribed is given in prose in this paragraph,  
and the following verses constitute a criticism of it

Page 49—lines 1) Obviously people from distant south went to the Ganges The practice  
of throwing into the streams the bones of the dead is being referred to in line 5 below 15) Here  
the author mentions the Karma doctrine according to which one is responsible for one's Karmas,  
past and present, either one has to experience their fruits or exhaust them through penances The  
favour or frown of the Almighty and priestly Prāyścitta have no value at all Such a philosophy  
cuts at the very root of priestly rituals, and hence that eternal antipathy between the priest (ब्राह्मण)  
and recluse (ग्रामण) 16) This is a moral code, put in some details 30) The beginnings of these  
tales have almost a common pattern, compare §§ 87 and 96, also 110, 126 and 141

Page 50—lines 2) Why the territory was named अन्ती is explained here 3) Note the style  
of putting things, the graded use of numerals and the colloquial expression at the close of the

passage (especially the Apabhramśa forms in the last sentence) 5) मणिज्जति? 15) This question- and answer style is more suited, for recitation before an alert audience. There are some Apabhramśa forms 22) Note some of the striking differences between J and P क्षेत्रं and क्षेत्रभट, सक्तिं or सातिभट etc., as understood by the Sanskrit Digest 29) पुरिसाभिमानो=पीपाभिमानो

Page 51—lines 1) J has both the readings परिमो and परिहो while P has an uniform reading परिहो 15) तपनप्रवेशो Sk text has तदनुप्रवेश does this stand for तपनप्रवेश if not तपनोत्प्रवेश? 21) Compare गीता—हो वा प्राप्स्यसि स्वर्गं जित्वा वा बोधयसे महीम् 29) Here we have a description of the वनन् season 31) A bndegroom wears a red garment 33) चच्चरी see my Notes on the *Lilasa* pp 333 4

Page 52—lines 10) तयुगी Acc sg 12) The following metrical piece is called द्विपदीवृद्ध The first four are द्विपदी lines each having 28 मात्राः (6 4×5, long) and the next unit is = गीति (4×7 2 12) 27) The Ms J writes the peculiar यु which anticipates the present day tendency Note the use of बोद्ध (line 4 above) and द्रह The sunset and the spreading darkness are graphically described

Page 53—line 22) B iter read मामयी for सामरयी

Page 54—lines 8) Is the metre अवन्-चद? 13) ण goes with बीरभट, that = why perhaps J omits this 17) Are we to read क्वत पिव? 22) Rather read पत्ता सप्तम । ता चितिय etc 28) वि विरिय?

Page 55—lines 4) The form हियवय deserves notice H macandra has noted the form हियवक as a speciality of Pāṇini 6) अत्ताण वायन 7) Rather जूतकान् of मयन् and its Marathi prototype नेले 10) The passage beginning with सयन् and ending with वासि (line 21 below) is edited (from J) translated and annotated by A MASTER in the BSOAS Vol XIII Part 4 pp 1005 f. The dialect illustrated here is Mid Indian colloquial and runs parallel to the Apabhramśa known to us from literature. The text differs here and there from the one presented by MASTER their readings are exhaustively noted and there would be a good deal of margin for difference in interpretation Is the particle ज or ज्ञ used in this passage to be placed off from the word to which it is appended? 16) According to the Editor of *Rajastan through the Ages* (Bikarner 1966) 384 the Bhattarakas of Mulasthana is the Sun god of Multan The story of Samba as we have it in the *साम्बपुराण* भविष्यपुराण ब्राह्मपुराण and स्कन्दपुराण shows that it was Samba a Yadava prince cured of leprosy who started the new form of Sun Worship brought the magas to Jambudvīpa and built the famous temple of Mulasthana or Multan Mahakala Bhattarakas is the Śaiva temple of Mahakala in Ujjain in Central India 19) The reference to Prayaga is interesting and the following observations from the *Rajastan through the Ages* may prove useful Suicide at Prayaga is mentioned in the *Balarajayana* of Rajaśekhara Yuan Chwang speaks of it in the following words 'Before the hall of the temple there is a great tree with spreading boughs and branches and casting a deep shadow There was a body eating demon there who depending on this custom (viz of committing suicide) made his abode there Accordingly to the left and right one sees heaps of bones Hence when a man comes to the temple there is every thing to persuade him to despise his life and give it up He is encouraged thereto both by the promptings of the heretics and by the seductions of the evil spirit From early days till now this false custom has been practised (Bal I p 232) Something similar must have been taking place at Gangasagara where the pilgrims bathed at the junction of the Ganges and sea and tired of life hurled themselves to death by falling on the image of Bhairava See also the papers of P K Goor Akayavata ABORI Vol 38 pp 82 9 and Religious Suicide at the Sangama in the S K D Felicitation Volume Bulletin of the Indian College R J 2) The author lays more stress on मुद्रमण and अनमोक्ष than outward purification which comes under जैकमुद्र The Editor of the *Rajastan through the Ages* while observing Purification in the Jaina practice of *sallekhana* also seems to have been motivated by such a belief has not taken into account the definition and the mental attitudes of *Sallekhana* see for instance the *Ratnakarandaka* 112 ff His reference to *manoratha kamuta patana* in the *Sama* the way in which the sentence comes fits a reference to *Sallekhana* as implied by *Blagavata Arudham* given in the footnotes themselves do not justify this observation on the *Sallekhana* practice

Page 56—lines 6) चरित of the usual enumeration is covered here by तपस् and तपम 21) From this paragraph No 111 we have the episode of मायादित्य A running and close (wherever the original is followed) summary of it in Prakrit versos (sometimes borrowing words and phrases) is found in the *वाराणसीमणिकोश* of नमिचन्द्रसूरि (c 1073-1083 A D), with the वृत्ति of भामद्व (1134 A D), ed. Muni Shri PUNYAVIJAYJI, pp 222-25, Prakrit Text Society Series No 5, Varanasi 1962 Some passages are mechanically imitated 22) Something like the मृत्तलसमक even in prose (here) which shows some Apabhramś tendency as well 23) चाणक्यसूत्र is obviously a reference to the अर्थशास्त्र of चाणक्य also known as कौटिल्य 29) The reference is to the 23rd तीर्थंकर, गार्ग्यनाथ, the son of वसमा or वामा, who was born at वाराणसी 31) The personality and character of गङ्गादित्य are effectively sketched by contrast

Page 57—lines 5) Read 'मायादित्यो मायादित्यो' ति 16) कण्ठु or कण्ठ—does this refer to plucking ornament from the ear? 18) जुगल and जमल ordinarily mean the same, 'a pair' Perhaps जमल has the meaning of 'vicinity', cf Marathi जवळ 24) Here we get a list of vocations which were looked upon as respectable in those days 29) प्रविष्टान was obviously a famous town in the दक्षिणापथ in the days of Uddyotana From Varanasi to Panthan one has to cross a thick forest

Page 58—lines 2) We have here a typical description of a तीर्थयात्रिक of that time 9) This episode reminds one of the tale of धनदेव and जनकदेव in the समरादित्यकहा, 2nd भव 26) Read विमोह मूढ-मणी

Page 59—lines 1) Read देवु बे or मह सुरिय 4) गूर्जर्स are an itinerant tribe which first settled in different parts of Punjab, Kashmir and then came south-wards During my visit to Kashmir in Oct 1961, Dr RAGHAVAN, Mrs RAGHAVAN, Dr H L JAIN and myself visited Gulmarg Pointing to a group of huts in the valley, I asked my pony man as to what it was He told me in broken Hindi that it was the 'Dranga', meaning 'village of Gōjars' 5) It is a द्विपद्य song about a white bull or ox, each line has 14 12 मात्रा (4×3, -, 4, 4, -), read rather विहृदे See A MASTER BSOAS, XIII, 2, p 413 15) Here is a reference to artificial head-dress of actors

Page 60—lines 16) जा पुण कहसिय is a colloquial context to introduce a description 17) In this group, the first is a गीति (with 30 मात्रा in each line), and the rest are gāthas with their lines interlinked by मृत्तलसमक Rather भमरोति 22) This passage also has a metrical ring Some of the pairs are clearly चतुष्पदी, कुलकुले etc 26) Here we have the summer described

Page 61—lines 15) Compare with this episode the tale of चंदसार and अणह्य in the समरादित्यकहा, 2nd भव 20) Please read माया-मरायत हियण 21) We should put a Danda after पत्तो जल Then जाव to वाण is a gāthā, the first part ending with जवाळ 23) As it stands, it is a गीति (with 30 मात्रा in each line) perforce, but if मित्तो is omitted, along with J, in the second line, then it is a गद्या 31) जाणण=भाखा? Hemacandra recognises अण as a postposition of the Infinitive, the forms of which are often used for the Gerund.

Page 63—lines 18) These lines (18, 20, 22, 25) are metrical, the pattern is पञ्चपदी, it is difficult to name the exact type, because there is syllabic variation here and there due to dialectal differences and uncertainty of readings The dialect is Mid Indian colloquial, not necessarily of any rigid literary type known to us It is significant that they are put in the mouth of ग्राम-महत्तर महत्तर and महयर are justified, but महयर is perhaps a wrong reading, resulting from contamination with another similar word द्रव is a village, an encampment of an itinerant tribe like the गूर्जर्स For some discussion and notes on these pieces, see A MASTER, BSOAS, XIII, 2, p 410 See the notes on p 59 as well Dr D Sharma's observations (*Rajasthan through the Ages*, Bikaner 1966, pp 354-5) are interesting in this context "In villages direct democracy operated even more effectively than in towns An interesting example comes from the *Kinālayamala* where one Māyāditya brings together the grāma mahattaras and tries to commit suicide, after telling them as follows 'I have committed the greatest crime of doing ill to a friend Hence I shall enter a burning fire Kindly give me fuel and fire' The mahattaras gave their opinions about the character of the sin suggesting various means by which he could expiate it and when the 'jetha-mahāmāyachara sayala dranga sām' (the Chief mahāmahattara, the lord of all the dranga) advised Māyāditya to enter the sacred waters of the Ganga, all of them echoed the former's words by advising the latter to go to the Ganga river, bathe in it, and give up his body by starving himself to death"

Page 64—lines 2) The first line is metrically defective 3) This idea of seeking shelter is as

old as Jainism. Note the usual recitation बरहता सरण, सिद्धा सरण etc. 9) Rather जग for जग 28) तृप्तिका is located in the उत्तरापथ. 30) This paragraph is in Apabhramśa, mixed up with some usual Prakṛt forms. 31) देवगर्भो or देवगत = देवगत or देवगत ? 35) Better read समवसरणेव, otherwise the presumption would be that the Samavasaraṇa of Rvabha had visited Takṣaśīlā.

Page 65—lines 2) The Sanskrit version has सुदुर्बलबो for सुदुर्बलबो, which, therefore, should be read by it as सुदुर्बलबो. 8) Here is a list of praiseworthy channels of expending wealth. 13) That is how the traders prepared themselves for a trip on business. 14) वित्तविया श्रावितिया, middlemen or commission agents were encouraged. 17) दयालुणा ? 20) Lobhadeva is bringing horses for sale from Taxila (in the Uttarapatha) to Sopara (in the Dakṣiṇā patha) near Bombay the horses, obviously, fetched good price in the South. 22) It means that in the local Traders' Association (वाणिज्य-मेलो), the traders from other parts of the country narrate their experience and receive a Farewell symbolised by गन्ध, मातृ and ताम्रवृक्ष (गन्ध-मत्त-तमोनाद्य). "Traders coming from outside reported their sales and purchases to it. A *deśi* of the dealers from outside, assembled at Pehōā, granted certain donations to a number of temples. Commenting on the term *nana-deśāgata bhōlaka vyavaharaka deśi* of the record Buchler writes "The word *deśi* which I have translated by foreman means literally guide, instructor. It would seem that the dealers had appointed a manager who acted in their name. Though this is a possible interpretation, we can have better sense if we interpret the word *Deśi* as *Śreṇī* or guild of dealers." See *Rajasthan through the Ages*, pp. 495-6. 28) This is an interesting passage indicating what commodities fetched more price in which parts of the country. Some statements seem to be made in a light vein.

Page 66—lines 19) We get here a string of nice similes or उपमास. 27) Better महासमुद्र व लघिमो.

Page 67—lines 1) That is how the traders' fleet is made ready. Some of the rituals (15 f) are quite interesting and the various items in the boat (18 f) deserve special note. 5) Better वरदान-करिया. 17) The routine is not quite clear. We may take जेज in the sense of 'thereafter'. 18) For partial comparison, see the tale of वीरदेव and द्रोण in which also the पित्रवृक्ष appears, समराज्यकहा, 2nd Bhava.

Page 68—lines 17) The passage gives a good glimpse of the popular religious attitude and propitiation of several deities mentioned by name. See also § 34 above and § 395 below. Candikā is promised a *paśu* here and earlier (§ 32) the king is shown to be ready to offer his head to Kṛtyāyana for procuring a son. On Remania etc. see *Rajasthan through the Ages*, pp. 392 f. 24) This is a Dandaka (6 ल. + रणस). The first line has an additional दीपे at the end, so also the last line, if लि is treated as a part of the line.

Page 69—lines 1) This context of the shipwreck may be compared with the one in the नायाचमकहाओ IX. 14) Here and there one finds some metrical ring in this passage. 27) That is a part of the routine of preparing gold from baser metal.

Page 70—lines 1) Compare this episode of चारण्य birds with a similar context in the story of चारण्य, for instance, in the बृहत्कथाकोश (Bombay 1943), 93, 158 ff. Here it is चारण्य, elsewhere it is spelt चरु. It looks like a hybrid word—चरु means 'head', 'portion of the body above the neck'. भे or भा stands for बे or बा meaning two. a bird having two heads. Ganda-bheruṇḍa is a famous title, and the Govt. of Mysore has an emblem like this.

Page 71—lines 2) In this paragraph we get significant observation on the striking characteristics, both stylistic and structural, of Sanskrit, Prakṛt and Apabhramśa. Obviously, the author discloses his liking for Apabhramśa. He recognises Pāṣāṇī as the fourth variety, but attributes it to Pāṣāṇī who dwell in the *udara* of the Vāja tree. 10) For a detailed study of these Pāṣāṇī fragments, see A. MASTER BSOAS, XII, 3-4, 659 f. His readings and renderings need minor improvements here and there. Still he has given very useful material for the study of these passages. For further notes see also F. H. J. KUNER 'The Pāṣāṇī Fragment of the Kuyalayamāla', *Indo-Iranian Journal*, Vol. I, 1953, No. 3. 11) The word पनेसो is illustrated by Hemacandra VIII, iv, 307. 12) Here कुमुदीत, Hema. रामेश्वरो, VIII, iv, 307. Better read पातपत्रास. 13) Here हितपत्र, also in Hema, *Ibid* 310. 20) The author luts at Sanskrit (12 above) that it has अनेवपदमास etc., but his Pāṣāṇī style (11 13f 17 f, 19 f) is not much different.

Page 72—lines 8) Compare p. 13 f. 26. 16) Are we to read अलोहितव-मईल ? 23) 'Moha' means here infatuation with excessive sex impulse. 27) वेच्छद् = वेच्छद् for metre. 31) In these

descriptions the author easily adopts Apabhramśa perhaps these are popular Varnakas, to be repeated here and there, see also below lines 35 f Better read समुवाचो we have इलेप here

Page 73—lines 3) There is अद्भुतलयमक in the prose passage here 4) Indra plucked with his Vajra the wings of flying mountains and made them settle down on the earth for a graphic description of this, see the गजदन्तहो, 224-35 5) The second line is metricaly defective (in the 4th pāda) 12) These are symbolic gestures to indicate that he wants to meet her in private (see next page, lines 23 f) 16) The sunset and the spreading darkness are graphically described, see also p 52, l 24 f

Page 74—lines 4) The author develops a nice conflict 11) The period of twelve years has some significance

Page 75—line 26) Note the imagery in this description

Page 76—lines 1) The details are significant from the point of view of आपुर्वेद 19) There is a metrical ring about पृथ्वरश्मि etc In fact, by reading गजपथपूया, we have a gāthā ending with हिमवताय Then with some metrical defects, the subsequent portion ending with दीपे is a गोति unit

Page 77—lines 16) Here is a reference to the festivity of मदनमयोदशी 23) He has expressed himself by जन्मोदित

Page 78—lines 9) The author is referring to some कामशास्त्र and its section 'कन्यासवरण' In the कामसूत्र of वात्स्यायन (Benares 1929), there is a प्रकरण (No 23) which is called वरमसविधानम् and the सूत्र No 2 contains an expression रूपशीललक्षणसंपन्नाम् 13) This is a group of द्विपदी lines, line 15 presents some difficulty, are we to read सीयव इमीए?

Page 79—lines 8) This reminds us of the famous illustration of 'अद्भुत गत्ता' see इवादि-कारिकेयानुशेका (Agas 1960) 64 65 The anecdote of पञ्चतिलका which is given by Subhacandra in his commentary on these gāthās, is an old one, and is referred to in the Bhagavati or (Mula—) Ārdhāṇā (Sholapur 1935), gāthās 1799 1800 30) चरि shows how the author slips into Apabhramśa forms

Page 80—lines 5) This is the illustration of वासीचदनकप्य See my paper on this in the *Munshi Indological Felicitation Volume*, pp 201f, Bombay 1962 13) See *T Sūtra* VI 6, गुणित need not be taken as the technical term it just means 'guarding' of वस्तुचर्य in nine ways (इत, कर्तित and अनुमोदित by मनस, वचन and काय) 16) Here is an interesting reference which sheds some light on the organisation of Jāma Saṃgha A Carana monk (who is defined here) does not initiate others into the order, because he has no गच्छ परिग्रह, that is, he has no monks who follow him in his tour We got here a clue for the etymology of the term गच्छ, which indicates a group of monks who accompany an आचार्य while he is touring 18) नेतुज=मनुजये, Palithana The Sanskrit digest adds more details, because, later on, the place attained more fame and attracted pilgrims 23) Rather read \*मनोन्मत्तमनो गच्छिहिह ।

Page 81—lines 1) Here follows, at the end of the five Tales, a didactic discourse on दोष, पाप, माया, लोभ and मोह under the sway of which the soul wanders in Samsāra when these passions surge, one must restrain them, and when they start operating, they must be made pointless 31) Better बहुमणेषु

Page 82—lines 12) The sun set is graphically described intentionally putting together a number of similes, often based on इलेप Better वयण-हुत 15) Rather रिद्धीय चि 25) Some Apabhramśa forms are used In the Brahmana families गायत्री was being repeated 31) These details are interesting, because they refer to a number of places and temples वासपदप वाहणशाला, चद्रमवन, धानिकमठ, कापालिकगृह, चतुर्वर्गिण (see also p 99, line 22), आवास्य, जिगमूह बुद्धविहार, दुर्गागृह पद्मशालय, देवगृह भगवद्गीता was being recited in the आवास्य (पाठशाला?)

Page 83—lines 1) This कोट्टुञ्जा is perhaps कोट्ट+अञ्जा=दुर्गा In the Tamil country there is a goddess Kopravai, who is a deity of victory and identified with पावती 4) The conversations in the apartments of courtezans give a good picture of the activities there, besides mentioning many items of domestic use 12) May be a little exaggerated, we get here, in the following verses, some glimpses of the fashionable and luxury loving section of the society 31) Read गहरेहि वीमहा

Page 84—lines 12) This and the next are द्विपदी lines 14) Note the forms वयल्लिया, परिवल्लओ and compare them with Marathi counterparts like वेले, परिले etc We get here some idea of the dress 16) There are Apabhramśa forms here and there गृह्य, परिवर्ध, मोरह, तपोरह (lines 18 9).

22) These are द्विपदी lines 24) Here are mentioned the attendants, or the conventional company, of the king विष्णु in one of them 25) दहर=दाहर? 27) It is a catching contrast between the courtesan and the monk

Page 85—lines 14) विपरीत etc and ह मा etc are two lines of the Gāthā 27) Though the ring is slightly different in these two verses, the pattern of मात्रा conforms to the Gāthā type

Page 86—lines 21) The king first hears an engrossing episode of the bed room, then he sees a saint engrossed in meditation, and lastly, he crosses a highly passionate, yet devoted beloved

Page 87—line 13) विनयुक्त्व वरप, some miraculous movement, jumping up like a flash of lightning (see above p 73, l 24)

Page 88—lines 2) Some of the ideas in this paragraph closely resemble those in the उत्तराख्य, 3 and 10—especially in the context of the rarity of human birth and of religious instruction 14) The verse मानुस्स etc is attributed to बुधपस्वामिन्, it is traced in the भावार्थकर्मिण्, 831 or 832 समन=समय 23) One is reminded of the oft quoted verse हन मान क्रियाहीन ह्या ब्रह्मनिद्रा क्रिया । धावन् विलासको दाय पश्यदपि च पङ्कज ॥

Page 89—line 1) This is a दृष्टान्त of the कूटज्ञान, and it is followed by its उपनय in the next paragraph There are three kinds of souls = अमय, कालमय and मय

Page 91—lines 10) This is called द्विपदीष by the author The first verse is द्विपदी The next looks a bit irregular with 28 or 29 मात्रा in the first line and 30 मात्रा in the second The third is a शीत The last verse is in Apabhramśa, it has 28 मात्रा in the first line and 26 in the second line (which is a good द्विपदी line) Is त्व redundant, or are we to read त्व अग्रहि विलसत्? 15) जयकार to greet with the word 'जय'=जय (> जठ > जो) कारिणो > जयकारिणो, 21) For details see W SCRUBBING *The Doctrine of the Jānas* (Delhi 1962), §170 24) But who has and where is narrated the वृत्तान्त of Dharmanandana? The Sanskrit recension has no remark corresponding to this

Page 92—lines 12) We get here in the following sections, the conventional description of the Sāudharma-kaipa, Padmavimāna the rebirth of Lobhadeva's soul there, the attendants, the way in which he was introduced to the heavenly environments, and his recollection of the past life

Page 94—lines 4) Compare रायपदेगिय para 12-14 8) The first two verses are in द्विपदी metre, the third is a गद्या and the fourth is छन्द (अवलम्बक), a समचतुष्पदी each foot having 13 (4, 4, 5) मात्रा 19) The metrical form is शीत 23) A nice simile with plenty of double meaning

Page 95—lines 7) The text of P shows a gap As the query stands, there should follow (according to J) a description of विनयुह after अवि य but instead we get the description of the images May be that the description of it is missing For the description of images, see रायपदेगिय, para 129 12) We get here some details of the Puṇy 15) This and next are in द्विपदी metre 20) See the रायपदेगिय para 138 24) In these verses, the Five Paramēsthins are saluted, and then the religious duties of house-holders and monks are enumerated in short

Page 96—lines 5) Here (also p 110, line 7, but P पदमयारी) the name of मानभद्र in heaven is पदमवरो but elsewhere (p 229 line 25) पदमयारी Looking at the various readings together, मानभद्र in heaven is पदमयार and मायादित्य is पदमयार 9) All the five Jivas (of Candāśoma etc) meet here in the Sāudharma vimāna 11) There is the गुल्लायमक here For a canonical back-ground of these details see how god सूर्या is going to the समवमरण of महावीर in the रायपदेगियमुत्त, 28) Compare रायपदेगियमुत्त, paras 21 etc Here we have a good description of the Samavasāraṇa, incorporating most of the conventional details about the प्रतिहार्य etc Compare also तिक्तोद्यपणति (Sholapur 1943) IV, 710 ff

Page 97—lines 9) Here we are given a description of the प्रतिहार्य, compare तिक्तोद्यपणति, IV 919 f 27) Hereonwards follows a nice discourse on Jiva, its nature, its relation with Karma, its migration through various births, and its final liberation

Page 99—lines 3) This tale of a wild rat is as good as an independent, or even a detached, episode 17) Read अनायास ति 19) अग्रिमिन् is an Apabhramśa form,

Page 100—line 12) That is a good list of the repeated instructions in the order of monks

Page 101—lines 4) Even the wild rat is behaving like a saint in human birth Even a lowest being can attain liberation in due course This gives a lesson to and holds a hope before others 13) Rather पतीर for पुतीर 17) Better मुखे धोद्वेदेहि

Page 102—lines 18) Read पत्रमचदो Perhaps we have to read पत्रमचपुत्तपुतो 31) Note बुद्धयचन्द्र is being addressed

Page 103—lines 17) The metre is शार्दूलविकीर्णित 32) There is a reference here to शारदूणिमा महोत्सव

Page 104—lines 7) Dakṣmāpatha is looked upon as full of plenty, a veritable heaven indeed 21) सत्यवाद, a branch of knowledge which deals with mīmāṃsā The trees indicate the hidden wealth below this is a common idea, see दत्तकुमारचरित, IV, p 36 (ed KALE, Bombay 1925) The secondary branches or roots of the Mālūra tree indicate the presence of wealth below Is विल्वपलाशयो a form of the Gen dual (= विल्वपलाशयो)? The extent, nature and the depth also are indicated by the size, juice and height of the tree

Page 106—line 6) पञ्च- or पञ्च-पुरिस, perhaps a person who sits in the latticed topmost cage or cabin of the ship and views things at a distance

Page 109—lines 26) The two names जयश्री (p 104 8) and जयतुङ्ग here, refer to the same town Better read जयश्रीदेविणी (see p 105 line 10) 35) पद्म, present participle Nom Sing

Page 110—lines 7) See above the note on p 96, line 5 8) This महासेन is called विजयसेन elsewhere, see p 162 l 9) See p 92, lines 1 f

Page 111—lines 27) सूत्रान्तर possibly refers to some canonical text 'जो म परियाणइ तो परियाणइ' ति may be even a quotation it resembles the style of the *Ācārāṅga-sūtra* It is a सूत्र of what is called the पद्मप्रयाग style Pt BECHARDASANI informs me that this is traced in the आवश्यकगूढ, हरिमन्दीयावृत्ति, p 661 30) The Lion is called साययिंव 32) Likewise जीवधर had given कर्णजप to a dying dog which consequently was born as god The एकीभावस्ताव of वादिराज refers to it in this way मापईव तव नृसिपदेर्गोवकेनोपरिदंष्ट्रे पापाचारी मरणसमये सारमेयोर्गोपि सौत्यम् । क सदेहो यदुपलभते वासन-धीममूख जलपञ्जात्येर्नाभिर्मलेस्त्वनमस्कारचक्रम् ॥ १२ ॥

Page 112—lines 4) Read तुमाइ 6) We have the मूललायक here 9) The descriptions in prose on this page (lines 9-12, 14-19 and 21-24) are affected by Apabhramśa forms 21) Here the wild, if not wildly cruel, habits of the म्लेच्छ in the Vindhyan range are described The author has given above, p 40 lines 24 f, a good list of म्लेच्छ people, and here he gives the description of a typical म्लेच्छपत्नी in the Vindhya religion These people are called irreligious, and this picture shows what the author means by religion 27) The advent of summer is described

Page 113—lines 6) Apabhramśa forms are found in the descriptive passages on this page, see lines, 6 8, 10-12 and 21-24 20) Some metrical defect in the first line, वादलिया? 29) सावयगण Nom pl?

Page 114—lines 8) The elephants had enough evidence on their person that they had come from a watery spot 23) Here is reference to आमु शारन or आमुवद

Page 115—lines 4) The statue of Arhat is on the head of the Yakṣa Very often the image of Pāravanātha is found on the head of Padmavati this idea is as old as Uddyotanaśūri's time In this context, Dr U P SHANAI, Baroda, writes to me thus 'About your inquiry regarding the earliest Yakṣa image having a Jina image on top, I must say that I do not remember any image prior to about eleventh century But Yakṣa images with Jina on top are known from at least a sixth century (A D), and you will find a bronze of Ambikā (c 6th century) illustrated as fig 14 in my book, Akota Bronzes, published by the Government of the old Bombay State (by its Department of Archaeology and Archives) In this context the following observations of Dr D SHARMA (*Rājasthān through the Ages*, Bikaner 1966, pp 395 6) may prove interesting 'We have scriptural evidence too of the worship of the Yakṣarāja, Kubera Many images of this potbellied god have been found in Rājasthān The image of Jaina Kubera from Bānsī (near Chitor) is of excellent workmanship It depicts miniature figures of a Jina both in the crown and the head of the deity (Researcher I, p 18)' 12) First two verses have मूललायक

Page 116—lines 9) This is a reference to the लक्षणशास्त्र For a detailed conversation on the recognition of the 'पदपदति' see the वसुदेवहिंदी, part I, pp 135 etc 17) P reads वनितति for दुर्द्वंद्वल- The metre is द्विपदी द्विपदी is a joint metre

Page 117—lines 21) Some forms show Apabhramśa tendency 27) मूर्ध्निव is the व्याहृति with which the गायत्रीमन्त्र (namely उत्सवबुद्धेरण्य मर्गो देवस्य चीपहि etc) = recited A Brāhmana could be distinguished or was characterised by this मन्त्र; otherwise he was just a beggar

Page 118—lines 6) Here is a list of the पुरुषार्थs of this world, so here यत्सु is substituted for मोक्ष 18) Note the Apabhramśa forms 30) There = गृहलयायन in these lines

Page 119—line 29) These are eight varieties of व्यन्तर

Page 120—lines 4) The metre is गीति 26) अवस दशना?

Page 121—lines 1) We have similes here based on रत्नेषु 4) Rather विदुमहुरा व? Note the Apabhramśa tinge in the prose describing the river etc 21) This poetic description of रेवा is quite catching

Page 123—lines 7) This context reminds of the parrot episode in the *Kadambari* 14) Compare *Kadambari* (PETERSON'S ed pp 33-34) especially the expression जीर्णसितभूषणभोगमोषण प्रसायं वरतल etc 19) दट्टण्ण Indicative of purpose 22) मयणमजुए is perhaps a short form (for domestic use) of मयणमजरी above 24) विस्तारित, see above p 1623 29) Some of these are the अनुप्रसास 33) Are we to read राइणो जहा पिउणो 'सहारायपिउणो' etc?

Page 124—lines 18) सम्प्रेदसिद्धर and सगुह्य were famous as holy places even in the time of Uddyotanasūri See p 80 above 23) As usual, in such descriptions, we get some Apabhramśa forms We have गृहलयायन 31) Read with J वचनेहि

Page 126—ll 18 f The idea of a child being brought up in the herd of deer = not imaginary but a fact of experience My friend Shri D PUATTASWAMI, Mangalore, draws my attention to a cutting from an English magazine which deserves to be reproduced in this context 'Bedouins, hunting gazelle in the Syrian desert with the aid of a jeep, saw a strange 'animal' running with the herd On capturing it, the tribesmen were amazed to find it was a boy about 14 The lad was taken to an asylum at Damascus, where he is being taken care of by the doctors He can only utter animal sounds and spends most of the time in the grounds completely naked He will eat grass and his only drink is water from an ice-cold mountain stream The lad runs amazingly fast, and until exhausted during the chase was able to outpace the jeep It is thought that he is a Bedouin boy, who abandoned by his mother in the desert, had in some strange manner been living with gazelle' The caption of the cutting is 'Real Life Tarzan', and the photograph of the boy is given

Page 127—lines 1) मा परिदध केसु is the usual canonical phrase 28) Better read भणिष एविदाए लखिओ etc 30) Rather पञ्चालगा

Page 128—lines 3) स्वसादृ presents some syntactical difficulty? 11) Each line has 32 मात्राs If the verse can be split into 4 lines then the 2nd or the 3rd have the same pattern Are we to read त्रिगदयपाए for पए त्रिगदय to suit the rhyme? 13) Each line has 31 मात्राs, with a pause after 13 मात्राs and the third Caturmaśra has five मात्राs The author calls it गीतिवत् 17) Rather आयत for आयत्त To converse in देशीभाषा was looked upon as a diversion

Page 129—lines 3) The author shows that he is conversant with साम्प्रदायिक In one verse, he outlines पुण्यलक्षण in Sanskrit, but in Prākṛit, he gives elaborate details covering more than a page It is not unlikely that he is reproducing the details from some manual on that lore Dr NEMI CHANDRA SHASTRI, Arrah, informs me that these details about साम्प्रदायिक deserve to be compared with those in the बाराही संहिता for पुण्यलक्षण Chaps 68 9 and स्त्रीलक्षण Chap 70, and also बृहत्पराशरहोरा Chaps 75 and 81 Some items are common, but there are differences as well 26) In this discussion which is mainly in gāthās, there are a few अनुष्टुप् verses, see lines 26, 29, p 130, line 27, p 131 line 11 33) Note हस is used perhaps he has a Sanskrit text before him

Page 132—lines 1) We get some details about the वितावर clan here 14) That is how gods, men and Vidyadharas are to be mutually distinguished 27) We get here the description of the mode of worship

Page 133—lines 15) It is interesting to note how both ऋषय and वरपेन्द्र are being associated with the शारदी विद्या

Page 134—lines 17) Here is the etymology of हदवावुव according to Jaina tradition From his two sons मरत > आदित्यकाङ् > वाहवलि > सोमवन्तु started पूर्व and चन्द्र दशs द्वादशर्ष > वृषभवन्तु belong to the latter तस्य [भगवन्तो] 25) निजगा-मुदी or -नदरी is reached after crossing विच्य as well as सद्य by one starting from खयोद्या 26) The first three verses are गीतिस All of them have गृहलयायन 33) Note the Apabhramśa forms here

Page 135—lines 6) This निजगा-मुदी is located on the shore of the Southern Ocean, see also below 155 19 21) We get here some idea of the equipment of the caravan Cf Lilāval 1065 f



Page 136—lines 4) Sometime the following verse or verses repeat the idea contained in the prose above. That seems to be the stylistic feature of the author 27) Obviously तेज (मिल्लेण)

Page 137—line 8) This idea of सार्वभौम has gone a long way to consolidate the Jaina Samgha consisting of monks, nuns, laymen, and lay-women

Page 138—lines 9) On पल्ली see, OTTO STEIN *Jainistic Studies*, p 19 10) सत्याह Gen pl ? 11) A serious conclusion is reached through jocular or half-serious arguments 29) तारुव=तद्रूप

Page 140—lines 2) The Varnaka has some Apabhramśa forms 29) तारुव=तद्रूप

Page 141—lines 2) Uddyotana speaks more than once about पचमृद्विज लोय (see below 216 3) In this connection an observation of Dr R WILLIAMS (vide his thought-provoking paper 'Before Mahāvīra' J R A S April 1966) may be noted: 'whilst the Śvetāmbaras hold that Rśabha pulled out his hair in four handfuls, the Digambaras prefer to say that his loca was accomplished in five handfuls (See *Śramana Bhagatān Mahāvīra*, V, part 1, p 298)' This difference does not seem to be sectarian 5) This gives a good idea of what a प्रत्येकबुद्ध means in Jainism. The equipments of a new monk are noted here

Page 142—lines 21) Here is a nice discourse on Dharma, its practice and objective. The following details are available here. The five Astikāyas, Jiva and Pudgala, and the resultants of their mutual relation, namely, the Seven Principles, जीव, अजीव, आत्मव, द्रव्य, सत्त्व, निर्जरा and मोक्ष are fully explained in §§ 233-34

Page 143—lines 4) Better read मज्ज विगहा जिहा 23) Perhaps पश्यह for परपर ?

Page 144—lines 1) Better read मुहुम न बायद वा 29) Note the syntax of the sentence—एको मती etc 30) R=ad अवलम्बिण पाव सजोदय जोदय कालवरविहववा-मरण-फल

Page 145—lines 7) The metre is छित्तक or होटक, having four syllables in each foot 9) Upon शन etc, see OTTO STEIN *Jainistic Studies*, (Ahmedabad 1948) pp 3 etc 10) Note the syntactical looseness of the sentence, quite natural in speaking

Page 146—line 13) It is interesting to note how concessions in the code of good behaviour are given according to the ability of those who practise them

Page 147—lines 14) A nice description of the gathering of dark clouds and of the advent of rainy season 27) This is a विपुला नाया 25) सचरति is emended, but the original reading appears to have been सज्जति 'covered', or 'thatched' 27) Some forms are in Apabhramśa

Page 148—lines 3) Better read मा जाण पवक्काह 11) Indra-maha, Mahā-navam, Dipāvali and Baladevotsava appear to follow in succession after the rainy season. See प्राचीन भारतीय शौकधर्म (Ahmedabad 1964) by V B AGRAWAL

Page 149—lines 6) The prose passage has खुल्लायमक and shows some Apabhramśa forms. The trees mentioned here belong characteristically to the Western Coast, where obviously the विजयापुरी was located 14) Note पणि for पुण 21) Note the Apabhramśa forms

Page 150—lines 4) What a realistic sketch of the style of gossip of women folk carrying water! 8) कि तीए for कित्तीए of the style of gossip of women folk carrying school to which students from different parts of India have come, for instance, 1) लाट, 2) कण्टिक, 3) मालव, 4) कान्यकुब्ज, 5) मोल or गीय, 6) महाराष्ट्र, 7) सौराष्ट्र, 8) डक्क or डक्क, 9) सिरिधठ or निरिजण and 10) सेंधव. Srikantha is the same as कुरुवाङ्कुर. See A MASTER BSOAS, Vol XIII, part 4, p 1009. See below the notes on pp 153. Mathas are well-known in the South 22) Note भाग, डोविल्लिय, सिगड are forms of plays 25) Branches of learning studied व्याकरण, बुद्धदर्शन, सायबदर्शन, वैशेषिकदर्शन, मीमांसा, नैयायिकदर्शन, अनेकान्तवाद and लोकयत. See A MASTER Ibid Jainism is covered by अनेकान्तवाद. See *Annals of B O R I*, vols 48-49, p 247 f

Page 151—lines 7) Here are enumerated secular branches of learning, covering various arts, crafts and miraculous attainments. Note the phrase 72 कलास and 64 विज्ञास, see above p 22, 1 f 18) Here is a specific reference to pupils who were given solely to the study of Vedas 18) The language in which the lads from that residential school are talking is typically conversational Mid Indian possibly imitating the contemporary spoken idiom as distinguished from the literary styles known to us in Sanskrit, Prakrit or Apabhramśa. For some annotations on this passage, see A MASTER BSOAS, vol XIII, part 4, pp 1010 ff जदिमो पयतो—the talk or conversation started पम्पुताह Passive third p smg 19) It is interesting how pure Sanskrit words are retained as it is done in the present-day Modern Indian Languages पच्छुह 1st p pl of the

present वक्त्र 'white', 'fair' Or is it चरवत्? तपए is a post position or its use See 'Note on Two Post positions of Late Middle-Indo Aryan *Tamya, Resi and Resamni* by L. A. SCHWARZSCHILD *Bhāratiga Vidyā* Vol XIX, Nos 1-4, pp 77 ff, Bombay 1962 21) There seems to be some pun either on गोजन or स्पृष्ट preferably on the latter वर्णि colloquial of वर्ण्य 23) The termination \*वास्तव्य seems to be affected by the following ते 24) अम्भोपि=वयमपि? Like अति, सति also seems to serve the purpose irrespective of person and number 26) The remark of the prince clearly indicates that these (silly) boys have hailed from different parts of the country (*defika*) and their chatter is inconsistent or disconnected

Page 152—lines 2) यो वृत्त is typically colloquial, compare in Marathi जो वृत्तान्त If one objectively analyses any speech of the educated people in any of the New Indo Aryan languages, it may not be much different, when judged from the point of view of literary languages like Sanskrit, Prakrit and Apabhramśa the admixture of Sanskrit words dropping of termination and syntactic lapses 4) This is definitely colloquial, running parallel to the literary current known now as Apabhramśa 6) रहियर=सहृदय सहृदय उपगम्य or पदग्रभ = an adept in the recitation of gāthas 7) कापी seems to be an imitation of colloquial pronunciation of गापी or गाथा 8) It is an Anustubh Obviously, it is a mangled form of some standard lines Dr H L JAIN draws my attention to the following verse from the *Pañcatantra*: बुद्धिमस्य बल तस्य निवृद्धस्तु कुतो बलम् । पश्य सिंहो यदोमत चक्रकेन निपातित ॥ Many of the copperplate grants have a concluding line like this मस्य यद्य यदा भूमिस्तस्य तस्य तदा फलम् । 9) The Anustubh has 32 अक्षर while the स्वन्धक has 32 मात्रा (12+20) in a line, being more or less an extension of the gāthā पुच्छह is colloquial for पुच्छह Apabhramśa allowed variation of any vowel for any vowel, plenty of it must have been there in the spoken dialect 11) This is a Dohaka (14-12) or द्विपद्य (4×3, —, 4, 4—), but somehow मुपति and वत्त do not rhyme The first two पाद have eight syllables that is how perhaps it is mistaken as a दलोक 13) पठहो possibly for प(ठ)हृ 13) li is a good gāthā, only बुद्धा should be substituted by बटहृण रक्षराओ and अहरो are in the Acc sing through Apabh. राव and बहृह but really राय and अहर in Prakrit There are some Sanskrit spellings 23) Note दिद्वा देववर्णि There were provincial traders characterized by their various provincial languages (देव भासा), which are to be distinguished from literary languages (like Sanskrit, Prakrit, Apabhramśa) On these verses see A MASTER BSOAS XIII-2, 1950, pp 413 15 24) Gollas are an itinerant tribe They tend cows and sell medicines etc They are akin to Ābhiras They are described as dark Their speech is illustrated by बहरे or बहद, rather difficult to interpret 25) Generally speaking Madhyadeśa is the territory bounded by the river Sarasvatī in Kurukṣetra, Allahabad the Himalaya and the Vindhya Here it refers to the central area of it, now a-days covered by Hindi of which तेरे तेरे काजी is a good ancestral specimen 26) Magadhas are the residents of Southern Bihar the expressions एव के or एय के (from एह के) have a clear Magadhi stamp Nom sing म ए and र changed to ल 27) अन्तरद्वीप is the Doab between the Ganges and the Yamuna and it was a part of the Madhyadeśa किन्तो किम्भो must be from some predecessor dialect of Hindi The readings of P are कि वे कि मो (=वयम्) 28) कौर refers to Kashmirs

Page 153—lines 1) For दक्के I read दक्के which refers to those who come from दक्क or the Panjab एह=एह तेह=तेह 'here or there, or 'thus or that' 2) Those who came from सिन्धुदेग spoke 'बहरय मे' चरय=once? 3) माहए those who come from महदेग or Marwar 'अप्यां तुप्यां' remind one of Marwari *apam* we (incl) and Manjhi Panjabi *tupa* you (LSI) The author is not sympathetic in describing them 4) पूर्वक (a clan of that name) are described to be pious and diplomatic (सविधिप्रहृष्टिपुत्र) spoke 'Oh that is not good' Dr D SHARMA adds the following observation on Gurjara (*Ujjain through the Ages* Bikaner 1966 p 110) 'In the Pratihara period (c 750-c 1018 A D) itself the earliest reference to the word, Gurjara is found in the *Avatāra mālā* of Uddyotana Sam written at Jalor, in 778 A D in the reign of the redoubtable Pratihara ruler, Ranahastin Vatsaraja On its p 153, we find the Gurjaras differentiated from the Saradhavas Lātas Māhivas and Maravas and described as devoted to *dharma* and clever in matters of peace and war (Members of a barbarian horde could hardly have received this high praise, and that thus is not flattery inspired by the author's stay in the Gurjara country can be seen from the description by Yuan Chwang who speaks of the king of Gurjara as "distinguished for wisdom, courageous, a deep believer in the law of Buddha and one who highly honoured men of

distinguished ability") Obviously, the differentia here is provided by the geographical location of these people. If the Lātas, Saṁdhavas, Māravas, and Mālavas mean respectively, the people of Lāta, Sindh, Mārwār, and Mālwā, the word Gurjara should naturally stand for the people of the territory known as Gurjara. And that a territory known by this name did exist can be seen from the description on p. 282 of the same book which speaks of Śivachandra Gaṇi's visit to Bhīllamāla and also of his disciple Yaksadatta Gaṇi whose disciples beautified the Gurjara-deśa with temples (rammo Gujjaradeśa jehi kao deva karachum). Not very far from Bhīllamāla, which was thus a part of Gurjara (not only according to Yuan Chwāng but also Uddyotana Suri) was Jalor, then ruled by Vatsarāja (ABORI, XVIII, p. 137). 5) जाट covered major parts of the present Gujarat. The forms illustrated have some resemblance with Old-Gujarati forms. 6) माव्व is the territory round about उज्जयिनी. The people there spoke 'भारव मझी तुम्ह' would mean 'you are brother and sister', if it makes a sentence. Perhaps they illustrate some phase of Śauraseni, if not of Prakrit in general. 7) Kārnāṭaka people बड़ि पाँडि मरे (or बड़ि पाँडि मररे) 'are not Kanarese, but reading aḍi (meṭi, caṇṇa) the first two words are good Telugu for 'that go'. The author is writing in the 8th century when major portion of the Telugu area was included in Kārnāṭaka, or their boundaries were not identical with the present ones, and the script was almost common. 8) ताड़, Tāḍikas, i.e., Persians or Arabs, and their description is significant. The words 'ta, ta, men' suggest Kāśmīrī currants, but the three words seem to form the same phrase as in 'asi masi-kasi-vāṇija etc'. 9) Kośala, the Kingdom with Ayodhyā as its capital, had two sectors, Northern and Southern. The words 'jala, jala are suggestive of the Chaittagarhi jala, talā (acc. of the relative and correlative pronouns), used in the area formerly known as Mahākośala. 10) मरहट्टे, those hailing from महाराष्ट्र. दिण्णले and गह्विल्ले correspond to Marathi past participles दिलेले and घेतलेले 'given and taken'. The Prakrit model is obvious दिण्ण+इल्ल and गह्वि+इल्ल. As we are guided by literary specimens, which are after all limited, some margin has to be made for regional and dialectal variations (of the normal type) in the predecessor forms. The Old Marathi preserves a form दोह्लो 'given' found in the Pāṭan inscription of AD 1206 see, W. DODGEY. The grammar of the Jñāncavārī, BSOS IV, part 3, pp. 543-73, section 5. A form दोह्लो is found in the Jñāncavārī also, Govt. edition, अ. १२-५३. 11) The Āṇḍhras uttered 'अदि पुदि, रदि' which may be intended for Telugu aḍi, paṇḍi rāṇḍi 'that, go, come'. 12) Here eighteen देशी भाषा are referred to, but in the above verses the author has illustrated only sixteen. A MASTER opines that the two missing Deśī bhāṣas are possibly Odra and Drāvidi, as in the Nāṭyaśāstra. अण्णाइय=अण्णाइय. The prince sees there some other people of the non-Aryan stock the Khāsas, a mountain tribe, the Pārasas inhabitants of Pārs or Fārs, and the Babbāras who are often mentioned, but not identified. 13) Measures of weight like पल, कर्ष, माप, ann, rati are mentioned here. The next verse presents some difficulty. 14) Compare अण्णदत्त story, 53-54. Rather

Page 154—lines 7) Note the swift style 10) Compare अश्वदत्त story, 53-54. Rather  
पाणिपाहोरयो 12) The metre is प्रमाणिवा (जरुम) or नारय, the first line has four पादs, so also the  
second. There is some internal rhyme रयत्, इरत् ect 14) सिद्धं स जयकुंजर is a good अनुदम् line  
21) Many of these ideas, almost in similar words, are found in the story of अश्वदत्त, included in  
the com. of देवेन्द्र on the *Uttaradhyayana sūtra*, see verses 59 ff  
20) This story is also enumerated in the present context

Page 155—lines 7) Here we have पञ्च आचर्य्यं enumerated in the present context 29) This story is found in the commentary of Devendra on the *Uttarādhyayana*, it is critically studied by R. Fick in his *Eine Jaiminische Bearbeitung der Sagar sage* Keil, 1888, also प्राकृत कथासंग्रह ed. by Muni JINAYAYA, Ahmedabad 1921 31) पावह Pass 3rd p sing, see also 156 1 where the usual पाविज्जह is used Thus we get here a list of persons and supernatural sources consulted to know about the unknown 32) It is clear that these are quotations from some निमित्तसाधन, verses partially from the commentary of Devendra on the

Page 157—line 19) May be that these are quotations from some *निमित्तनाम*, verses partly akin to these are attributed to the *Angavidya* and quoted in the commentary of Devendra on the *Uttarādhyayanāsūtra*, see CHARPENTIER's Notes to his edition, p. 311 (Uppsala 1922).

Page 158—lines 10) With a view to making the context romantic, the author has depicted the hero more as a romantic adventurer than as a pious soul ordained by Karmas to reach Viṣṇūpuri for the spiritual enlightenment of Kuvalayanāḥ. 14) Here is a poetic description of a woman, from her foot-and to the hair on her head—this mode of describing is seen in the

Ardhamāgadhī canon as well; see, for instance the description of queen Dhātrī in the *Aupapātika sūtra*, Sūtra 12. The description of Mahāvīra (Ibidem, Sūtra 16) however starts from the head and ends with the feet. 25) On the ten stages of *śraddhāvṛtta*, the following verses from the story of *Amṛtadatta* (in Devendra's *com* on the *Uttarādhyaṇa*) are interesting. निमुनिज्जइ पयइमिण भारहरामायणेमु सदेवम् । जह दस कामावत्या होति पुउ कामुनवाष ॥ ४१ ॥ 1) पदमा जणैइ चित 15) बीयाए महइ सयममुह ति 11) दीहुवा नीसासा हवति तदयाए कयाए ॥ ४२ ॥ 14) जय जणइ चवत्थी 15) पवमवत्याए इण्जई अग । 11) न र भोयव च रुचइ छट्ठावयाए कामिस्स ॥ ४३ ॥ 14) सत्तमियाए मुच्छा 11) अट्टमवत्याए होइ उम्माओ । पापाव य सदेहो 14) नवमावत्याए पतस्स ॥ ४४ ॥ 15) दसमाकयाए यओ कामी जीवेण मुच्चए नून । (compare also पउमवरिय 15 46 f.) For a detailed enumeration of these from different sources, see R. SCHMIDT: Beiträge Zur Indischen Erotik, pp 124 f., Leipzig 1902.

Page 159—lines 18) The line कुवलयामाला etc. has some metrical ring in some parts. 29) The author has not given earlier any indication of these detailed activities of Kuvalayamālā.

Page 160—lines 9) This context reminds one of सिद्धुमार and कुसुमावली in the *Samarāṇī-cālakā*, 2nd Bhava. रत्नसुखिका is present in both the places. Haribhadra introduces her in a painting and here engraved or cut on a *śūlāpav*. 18) Compare अहिमवदिदुण्डु etc. and the द्विपदी lines below with similar verses in the *समराइचवत्तहा* II, p 72 JACOB's edition. 22) अवलिनी, some different script, other than ब्राह्मी. On some details about लिपि, please see II L. JAIN: भारतीयलिपि में नैन घन का योगदान (Bhopal 1962), pp 286 ff., A. NAHTA: जैनग्रन्थों में दलितलिपि भारतीय लिपियों, एव इच्छालिपि in the *मार्गरी प्रचारिणी पत्रिका*, 75, 4, 343 f., also his *संवेतिव महाराष्ट्री लिपि का एव ग्रन्थ, बलना*, January 1952. 24) The metre is द्विपदी, which is called दुवद्वय. The second line is slightly defective.

Page 161—lines 1) Elsewhere he is called महसेन, p 110 8. 3) The structure is that of a *gāthā*, but the ring is slightly different. 16) Description of the morning. 18) This is a विदुषा काया, is also the next.

Page 162—lines 3) These are the practices of propitiation for getting a child. 9) Kuvalayamālā is dark in complexion. 21) Here is a discourse on what is *heya*, *upādeya* and *upelāpāya* with reference to this and the next world.

Page 163—line 14) He is a विद्याधरधर्मज, so he flies.

Page 164—lines 3) The string of similes adds a grace to the simple style, see also line 8 below, and lines 7 ff. on p 165. 11) Rather महापोहयामाए.

Page 165—lines 1) See p 158 4. 17) These hyperbolic expressions show the author's mastery over expression. 27) See notes on p 158 25.

Page 166—lines 16) These *gāthās* are of the *Vipulā* type. 32) Strings of such similes evidence that Uddyotana is adept in his ideas and expressions.

Page 167—line 1) The author says 'लोए मुणीवह' because he does not accept the theory of creation. Compare *साधुनालम्—अस्मा सर्वविषी प्रजापतिरभू* etc.

Page 168—lines 8) This context reminds one of the *समराइचवत्तहा* II, p 65 (JACOB's ed.) 11) J 'रिहर but P 'रिहर. 23) Very often the use of कि in this text is a forerunner of Marathi को.

Page 169—lines 3) The box for betel leaves has the shape of fish with golden wings. 12) The advent of the cold season is being described. A string of short sentences giving significant colour-strokes in a descriptive picture is a speciality of Uddyotana. 21) Compare पञ्चवत्त I 26) Some forms are in *Apabhraṃśa*, also in 33 ff. on the next page. 33) Those who scorched themselves with five fires are qualified as *Mahāmuni*.

Page 170—lines 7) These astrological details need scrutiny, especially with regard to their source. 12) The *सम्पुट* is coming at night, as is the custom in some parts of India. 21) Pre-wedding preparations in the palace are being described.

Page 171—lines 3) There is a description of the Wedding of सिद्धुमार and कुसुमावली in the *समराइचवत्तहा* II, pp 74 ff. 11) Compare the four *paṭṭas* with *समराइचवत्तहा*, p 80. 18) These four verses are in a *सप्ततुपदी* metre, called *सुलक*, each line of which has 16 *matras* (6, 4, 4, 2). From the second verse onwards, the lines are interlinked with *श्रृङ्गशयक*.

Page 172—lines 4) Note how a long passage, quite a nice one, is absent in P. 19) There is a slight metrical defect which can be removed by reading मुहइ for मुचइ, so also in 12 where the emendation is suggested, or अवणहिही. 16) This passage is found only in one of the MSS. 28) कोरि Gerundive form, cf. Kannada forms like *modi*. 29) द्विपण्ड is not recorded in the PSM.

Page 173—lines 8) The expression जगामसील etc is really out of place, because they are now husband and wife, the whole atmosphere, therefore, is a bit artificial though quite catching and romantic 17) Either the whole episode is a later addition, at a second thought, or we need here a sentence तबो जगामो सहीसत्यो । Once the friends had gone out (p 172 4), but they were again called in to arbitrate this dispute The context does not suffer, even if this episode is omitted 25) सह+आसीत=सहाविया? 32) विजया is situated right on the sea shore, and its southern fort-wall is washed by the waves of the ocean 35) Read कवचकुक्कमाणभीषय

25) सह+जापोता=सहाविद्योता 35) Read कवचतुक्कतमागमावय  
wall is washed by the waves of the ocean 35) Read कवचतुक्कतमागमावय  
Page 174—lines 7) Here is a दण्ड in four lines each line opens with 6 ल and a number  
of राग (—०—), so it may be called in general उल्लिखित or in particular प्रवित (as defined by  
some) 14) The metre is समुल्लिखित, see the note on p 171 18 20) These विदग्ध are also known by  
the name छयणय or यद्वयः 21) (1) प्रहेलिका is a 'riddle or conundrum' thus defined in the  
*Kāvyādarśa* (III 97) which enumerates sixteen sub types of it श्रीभागोटीविनोदेषु तन्मैराकीर्णमन्त्रणे ।  
पञ्चाभावेन चापि सोमयोया प्रहेलिका ॥ Bāṇa mentions it—कदाचिद् गद्यरच्युत-मानाच्युत-विदुमती-  
गुचतुर्पेदप्रहेलिका-प्रदानादिनिर्यन्तासमयोगमुत्तरादमुल्लिखित (ed PETERSON, Bombay 1900, p 7, line 22,  
see his notes on the same, especially the extracts from the com.) See also Dr P V KANE's  
notes on the *Sāhityadarpana* 12, p 23 f (Bombay 1951) The *Ramāsūtra* (13) puts ॥ as one of  
the वलाः The reading (2) गूढाञ्जो is uncertain, P reads instead वृद्धाञ्जो Is it गूढाञ्जो? (3) अतिम-  
कृताञ्जो=अभ्याश्रितिका, which is also known as प्रतिमाला On this see P K GODE 'The history of  
the Art of capping verses, in the *Dr S K Belvalkar Felicitation Volume* (Delhi 1957), pp 169 74  
These three, according to Uddyotana, are quite popular, current even among the cowherd boys  
25) (4) विदुमती—According to the definition given by the author the last syllable also should have  
been an alphabet PETERSON in his notes, referred to above, gives an illustration which has  
ब्रह्म in the first and the last syllables  
26) The name of this riddle is 'ब्रह्म' or 'ब्रह्मविद्योता' The first  
syllable in Sanskrit 10

Page 175—lines 3) चण्डिकासु? (5) The name of this riddle is अट्ट\* or अट्टविहजो The first line gives a clear definition of this 4) This line and the illustrated verse are in Sanskrit 10) (6) प्रबोद्ध of which so many alternatives or varieties are known, arising out of grammatical or dialectal etc variations See Hema Kāyavakyaṣaṇa, v 4 (Bombay 1938) p 323, especially the Fūka 14) By प्राकृत the author has the standard dialect (either माहाराष्ट्री or गौरीय) in view that he why he mentions also अपभ्रंश, वैजापी and मगधी 15) गुरुतर is an important variety of प्रबोद्ध which is illustrated by Haribhadra also in his सम्राट्पदवा pp 610 f 21) (7) पट्टट्ट ( = स्पट्टार्थ or पट्टार्थ? ) 23) The author is using some explanatory words in Sanskrit क प्रजा-पतिवर्द्धित etc is a good श्लोक, with three pādas in Sanskrit and one Prākṛit

(=स्पृष्टार्थं or पृष्टार्थं?) 23) The author is using पतिवर्षिष्ट etc as a good *śloka*, with three *pādas* in Sanskrit and one *Prakrit*.  
Page 176—lines 1) (8) अक्षरव्युत्तकम् is illustrated in the Notes of PETERSON referred to above thus अक्षरस्य वर्णस्य व्युत्पत्तिर्यत्र तदक्षरव्युत्तकं यथा—कुर्वन्दिवाकरश्लेषे दधन्वरण्डम्बरम् । देव योन्मात्रसेनाया करेण प्रक्षरयत्तो ॥ अत्र करेणपराककारव्युत्तो द्वितीयाक्षरप्रतीतिः । 4) (9) मानाव्युत्तकम् is thus illustrated in the Notes of PETERSON referred to above मानावाव्युत्तिर्यत्र तन्मात्राव्युत्तकं यथा—मूलस्थितिमयं कुर्वन्मात्रेणैवोत्तो वताक्षरं । विदुः श्रेष्ठ कुलीनस्य तिष्ठत पथिकस्य स ॥ तिष्ठतदादिभिरमात्राव्युत्तो वदस्यार्थस्य प्रतीतिः । See also Hemacandra's *Kāṭyaṇuśāsana*, v 4 (Bombay 1938), p 315 6) (10) विन्मुत्तकम् 7) (11) गूढयत्तुर्पादम्, *Kāṭyaṇuśāsana* p 323 13) (12) अजितव्यता—what is intended to be said = not apparently said 15) (13) हृदयमाया or —माया, हृदय seems to indicate the central theme 17) (14) योग्—ययम् The *Kāṭyaṇuśāsana* (p 321) *Viśeka*, illustrates what is called पञ्चमस्य, certain syllables being arranged in the lotus 21) (15) रायाचमम् The prose lines explain the significance, पर ए the second half is identical 25) (16) सन्निपातकम् The idea underlying this is explained as well as पर ए (=अरे पुरित ए ए ति) 30) (17) गायाराक्षसम् The first letters of the four quarters of the Gāthā are meant in line 31 32) (18) प्रवमाक्षररचितम् The first letters of both J and P, and read thus with a little

Page 177—lines 1) Better combine the readings of both J and P, and read thus with a little emendation 'दातो ह ते' ति कामयेन 2) छप्पन्नय=पद्मज्ञ See my paper on the छप्पन्नयनाहो in JOR, vol XI, 4, Baroda 1962 15) निद्रासाधुर् is on the shore and close to the forest 28) Here is a catching discourse on Sanyaktva, religious faith or spiritual conviction, which is a shelter and safety to the soul in Samsara It is likened here to 'a plank in the sea', 'a caravan in the forest', 'a track in the thicket', 'a lake in the desert', 'food in famine', 'fire in winter', 'the wish giving jewel for the poor', 'a supporting branch in a rushing stream', 'armour on the battle field', 'sun in darkness', 'a lake in the burning forest', 'a supporting branch on a precipice', etc

Page 178—lines 25) The similes are quite effective 32) The author has a fund of useful information from which he draws suitable illustrations, and his discourses carry a great effect on the minds of his readers and hearers

Page 179—lines 7) Read जल्य for जलन 11) उ in some of these words may stand for short ओ 19) Better विषाण for विषाय

Page 180—lines 24) That gives some ideas of the preparations of the Journey to the east 31) This context reminds of Śakuntalā who takes leave of trees etc in the fourth Act of अभिज्ञानशाकुन्तलम्, IV 8 ff

Page 181—lines 16) Here कुल्यमाला is taking leave of domestic birds and beasts 25) Here are the rituals before the प्रयाण

Page 182 line 6) Here follows a poetic appreciation, in comparison and contrast, of prince Kunalayacandra and princess Kunalayamālā, by themselves and in relation to others

Page 183—lines 19) विज्ञायपुरी is obviously different from वन्यती पुरवरी 24) Here follows an exposition of good and bad फलुनस, perhaps from some धनुमन्तरि

Page 184—lines 10) Compare परमचरित्र, 94 35-36 25) On his way back from Vṛjāpuri the prince first crosses the Sahya mountain 28) The monk is neither a Tāpaś nor a Tridandin His three characteristics are (i) The hair on his head = pulled out lately, (ii) he is wearing white garments, and (iii) he has a bunch of feathers in his hand, apart from his captivating appearance 33) As his eyes are winking and his feet touching the ground, he could not be a god, but he is a विद्याधर who has recently entered the order of monks

Page 185—lines 8) Lata deśa is said to be known for Deśabhāṣās 18) Here is introduced a screen or scroll on which the सप्तरचक्र is painted 21) Here follows an attempt to present various sketches from this world, of persons showing their activities and the consequences to which they are subjected here and elsewhere 27) A king with his activities 32) The robbers and the robbed

Page 186—lines 6) The cultivator and the head of the family, their minor and major sins 18) The plight of the family-members on the death of the head of the family

Page 187—lines 6) In this paragraph the amorous enjoyments of the couple and their consequences are described 20) Singer, wrestler, wealthy, learned, ascetic, archer, = woman in delivery pains etc are depicted in this para

Page 188—lines 8) Wedding and the stages, child to old man, both happy and unhappy, are depicted in this para 20) A king, a greedy sea-farer, a fisherman, a trader, pious men etc are sketched in this para 31) Hereon follows a sketch of the animals, killing each other with natural antipathy, eating one another for food, and they are all suffering under the sway of rāga and dweṣa

Page 189—line 18) This para depicts the scenes from hell

Page 190—line 14) Hereonwards the मोक्ष is sketched, and the effect of all these scenes on Bhānu

Page 191—line 1) This episode gives some glimpses of the contemporary vocations and ways for earning livelihood and wealth

Page 192-3—line 27) Hereonwards we get symbolically spiritual interpretation of agriculture (I 27), tending cattle (I 29) seafaring (I 33) winning (p 193, l 2), carrying merchandise (I 4) begging (I 6), gambling (8), fighting (12) wrestling (14) miraculous eye-print (15), managing a demon (18) miraculous spell (20), and winning divine favour (22)

Page 194—lines 1) Better जो एष उद्गाण बट्ट सो सुय 18) Here we get some information about initiation into the order and equipments of a monk 33) The imagery of the morning twilight is very nicely put

Page 195 lines 12) Here we are introduced to Dhātuvādins, alchemists, who are busy in converting baser metal into gold 20) Read मूसा अतोक्कत पाच रसा 25) Here some glimpses of the technique of alchemy are available 29) मूख and रव are synonyms 39) नरेन्द्र a charmer, magician

Page 196—lines 3) नरेन्द्र has a double meaning, a king, and also = magician 5) कि अरि [अर्य for अह्मा] रसवदो 1) वि उमरिखो 11 is a metrical unit 32) ओमीसाहुड is the name

of an ancient text, see, for some details about it, J C JAIN प्राकृतसाहित्य का इतिहास pp 673 etc, also *Anekāṇṭha*, vol II, pp 485 f

Page 197—*lines* 6) Rather जोगीपाहुदम्मि बजिय, see p 196, line 32 above, for a similar reference to जोगीपाहुद Or whatever the Sarvaṇḍa has preached in this respect is जोगीपाहुद itself 20) That indicates the great authority of the जोगीपाहुद 21) बजिय is used for the plural 22) What are known as Dhatuvādins in common parlance have three specific classes क्रियावादिन् नरेन्द्र and धातुवादिन् They are further defined and explained

Page 198—*lines* 7) Here the morning is being described 11-12) These two verses show, with vowel-grade variation here and there, 24 (11-13) मात्रास in each line, and the pattern may be called बचदोहक Better read चक्राय with J 13) This is a gathā 18) These three Sanskrit verses are in the अनुष्टुप् metre 23) Here we get some idea of his, or of any prince of that time, travelling paraphernalia 27) Read उच्छलिऐ or उच्छलिऐ हल्वोले

Page 199—*lines* 17) Are we to read द द for दद? 28) Here is a वर्ण of the town decoration

Page 200—*lines* 8) The ceremony of योवराज्याभिषेक is described here in this paragraph In this context, please note the observations of Dr D SHARMA (*Rajasiṅha through the Ages* Bikaner 1966, p 314) "No book gives a description of the Yuvarāja's rights and duties A fond father must have left much to his son (See the *Upamitubhara prapañcāṅkāṭha* pp 237-238, *Tilakamāṇḍiyar* pp 93, *Kuralayamālā* p 200) By giving him an impressive coronation, attended by all the influential sections of the society, he tried to ensure his peaceful accession and mostly succeeded in his objective Led by the ruler, the Mahasāmantas shouted, 'Victory to the Yuvarāja', as they poured on him scented water from gold pitchers, interspersed with auspicious articles like tender shoots of leaves, lotuses and other flowers (*Kuralayamālā*, p 200) And further solemnity must have been added to the accession by various ceremonies The minimum age at which a Kumāra was made a Yuvarāja, probably, was 16 years It was not necessary that he be 25 years old, as assumed by some writers on Ancient Indian Polity' 11) जोवराज्यो=जवकारिज्यो=जयकारिज्य

Page 201—*lines* 16) This indicates how कुलधर्म (in which the कुलदेवता played an important rôle) was important 21) That is how the same mother deity gets different designations or names under different contexts 28) मात्रा and वर्ण(क) refer to written symbols for vowels and letters (in general) Possibly -वर्णय stands separate and without case termination It is a good description of a palm leaf Ms The leaves (lit the bunch of leaves) are as long as the wooden boards (पट्टान्त, or even पट्टान्त), between which they are packed The script is ब्राह्मी, and the letters which are inscribed on palm-leaves are covered with the fluid or powder of मल्ल

Page 202—*lines* 1) This paragraph summarises the fundamentals of the Dharma which the Kuladevatā has given to him in that Moksā or Liberation is achieved through *darśana* *jñāna* and *cāritra* The five Vows Ahimsā, Satya, Asteya, Brahmacharya and Aparigraha are to be practised All beings, like oneself, yearn for *sukha* and dread *duḥkha*, so one should be kindly and friendly to all the beings, both *trasa* and *sthāvara*, treating them all like oneself Mind speech and body must be duly disciplined for proper behaviour, and one should lead an austere life cultivating qualities like *āyama* etc The passions should be subdued without any pretence, and ultimately one should give up the world, plunged in study and ever intent on Jina who is free from *ruga* and *drepa* It is thus that the self is realised This Dharma gives the fruit of Moksā and is the source of all happiness 12) Amitagati's Sanskrit counterpart runs thus—उत्तरेषु मेरी मणिषु प्रमोद निपटेषु जीवेषु इषापरत्तम् । भाव्यमप्येषा विप्रोन्मृतो वदा ममामा निदधानु देव ॥ All these go back to a Sūtra of Umāsvāmin—दीप्यप्रमोदराजस्यभाष्यमिति च मध्यमपात्रिनिर्दिष्टमाद-यिनमेव । व० म० ७-११ 17) जय=जं 23) दिक्षा, initiation rather than re-nunciation

Page 203—*lines* 1) Dharma, as an allround socio-religious organisation, needs at least the following constituents an object of reverence, scripture, teacher and a group of followers But often *dharma* is used in a limited sense also, and it means, some ritual, some belief, some cult, some tenet, some tradition, some custom and so on It is in this limited sense that the author is presenting different *dharma*s which the King rejects one after the other, because they do not tally with what the Kul-devatā has given to him in the scriptural Ms It is better that we read

अम्हच, cf. Konkani, आमचो, agreeing with चम्पो 21) What the religious teachers are going to state is धर्मवित्तोप, and not Dharma as a whole or in its entirety 23) This corresponds to the Buddhist view, stated possibly in contrast to the Jaina view which is given in that text by the Kuladevatā 27) The two view-points, given in lines 27 and 31, look apparently alike that may be the reason why J omits the first and P omits the second Both of them have the Sāṃkhya terminology as their basis The first is specifically attributed to Tridandins but the second is stated anonymously 35) Equating Kṛṣṇa with Paramātmā, this verse echoes many bits from the भगवद्गीता—see, for instance, VI-29, 31, XIII 16, 27, XVIII-20 etc Compare also the Śvetāśvatara VI 11—एको देव सर्वभूतेषु गद etc Cf. सुषण्ड 2647 Also the verse एव एव हि भूतात्मा भूते भूत व्यवस्थित । एवंपा बहुधा चैव दृश्यते जलवन्नवत (सत्यसाधनपरीक्षा § 6)

Page 204—lines 3) In lines 3 and 5, Brahmanical sacrifices are put forth as the religious practices 9) See the variant line in P 11) Here the case for वनप्रस्थापन is being pressed 13) See how lines are improved upon in one or the other Ms 15) Dana is the highest dharma of the house-holders 18) P omits lines 18-21 and J omits 22-25 Their contents are such as to induce one to argue that they are alternative passages or both can have a legitimate place in the text In the first view, the term अर्द्धत is being understood in a different context In line 22, are we to read स हृत वयः-स द्वैतवान्? 27) This is a typical case of devotional dedication carried to extreme some such cases are reported even to day, and social reformers are up against them 31) This is self-immolation in fire or water as a part of religious end Such practices are reported at various localities see K. K. HANDIQUI *Yāśastilaka and Indian Culture*, pp 391 f., especially foot note 6

Page 205—lines 1) एव वाच्य-वरण would have been more suited for Jaina terminology 3) The king, while rejecting this view is putting forth the Jaina view, which is prescribed primarily for monks these are socially beneficial acts which involve स्तव्यारम्भ inevitable in the case of a layman सवयस्यो बहुपुण्यदातो । 5) Note the alternative line given by J, which is less popular in expression 6) On this point, the author has expressed himself more than once earlier internal purity by removing Karmic dirt is more important than outward cleanliness achieved by bathing in holy waters or at holy places 9) The alternative verse of J is quite dignified 11) Here is a case made for Varnaśramadharmā in refutation of which, the Jaina definition चम्पो बह्व्यवहारो is stated 15) Building of temples for the worship of god is accepted by both but the king raises the point 'which god?' 19) The reference is possibly to an image of man (representing some god?) made of earth is to be created and some mantras are to be repeated before it with a view to burn one's sins 23) Dhyāna as means of Mokṣa, is accepted, but the king wants it to be accompanied by tapas austerities, śīla rules of good behaviour, and nīyama self imposed restrictions 27) Obviously the king means that विनय should be shown to those who are deserving, but not to पावकण simply because they are elderly etc 31) This is the patent view of the नास्तिक school 35) This refers to giving gifts to Brāhmanas

Page 206—lines 3) This seems to be the view of Kāruṇika 'who also according to Vacaspati Miśra were one of the Śaiva sects' As the name Kāruṇika, however, alternates with that of Kārūka siddhāntins in the commentaries of the Śaṅkara bhāṣya on the Brāhmaṣūtras and the Kalamukhas in the commentaries of Rāmanuja and Keśava Kāśmiri, the three terms, Kāruṇika Kārūka and Kālamukha can probably be equated (*Rajasthan through the Ages*, Bikaner 1966 pp 412-13) 7) No one has any right to kill any one on any pretext—that is the stand of the king 9) The point at issue is not clear 11) This is an interesting view that the पदर निषेध wants to avoid all animal products treating them on par with flesh Haribhadra also refers to them and their view (*Saṃśodhanakāṇḍā*, pp 552-53, ed H. JACOB Calcutta 1926) On the exact meaning and identification of पाण्डुर विष्णु see B. J. SANDESARA A Note on the word Śvetābhikṣu, *Journal of the Oriental Institute*, XVI, No 2, pp 120 f. These ascetics possibly besmeared their bodies with ashes, and hence called so Early tradition identifies them with Ājīvikas In this connection see N. SHASTRI *Development of Religion in South India*, Longman's Publication 1963 p 115 P. Māta seems to be a non Brahmin temple priest 19) The *Hitopadeśa* (1-183) has a verse like this—यन् गुण्येयता ह्यस्य धृष्टास्य हृत्तिवृत्ता । समुत्तिचिन्ता येन स ते वृत्ति विप्रम्यति । The king makes it plain that Karma is only another name of Vidhā 27) Īṣvara, as the guarding



force behind human activities, is rejected by the king. The author of the *Rajasthan through the Ages* (Bikaner 1966), pp 396 ff has some comparative observations on these religious tenets and rites. 33) There are many people who are capable of discriminating between Dharma and Adharma—that is how and why some people practise renunciation. 35) Knowledge is considered to be more important than good behaviour. This may be an attack against some Sāṃkhya followers. See K. K. HANDIQUI *Yāśastilak and Indian Culture* (Sholapur 1949) p 229.

Page 207—lines 3) This is the Jaina doctrine according to which one should abstain from five sins and adore Arhat as deity. This tallies well with what was written in the Ms. given by the Kuladevatā. 9) Every one is free to practise the religion professed by him, whether it is or is not acceptable to the king. 11) Dharma is based on the Āgama which constitutes the words of an Āpta who is free from *rāga* and *dveṣa* etc. (line 14) Samantabhadra's description of *kaṣṭa* is helpful in this context (रत्नकरषट्क ५-१३) जायतेनोत्तमोपेण सर्वलोकागमेक्षिता । अविद्यं विमोहेन नायया हास्यतां भवेत् ॥ सुनिपासावरातदुर्बन्मास्तव वयस्मया । न रागद्वेषमोहादय वस्यन्त म प्रकीर्यते ॥ The knowledge of Āgama is inherited, like the throne, through a succession of Teachers. Why the Āgama is authentic and authoritative is explained in lines 25-26. 31) Note the distinction between *कुरुधर्म* and *मोक्षधर्म*.

Page 208—lines 1) In this paragraph the prince reviews his career upto this time. 23) When a monk says *धर्मकाम* it is only a blessing. Compare in this context the other expression *सदमर्षवृद्धिरस्तु* more current in the South than in Gujarat.

Page 209—lines 9) Here we get some details of the *दीक्षाविधि*. 16) This is from the *उत्तराष्ट्रव्यवसूत्र* III 1. This and the next paragraph explain fully this verse. 18) This is a detailed explanation of what is known as *युगस्मितादृष्टान्त* which illustrates how rare the human birth is. On the rarity of human birth, Mātṛceta gives a similar illustration in his *Adhyardhadātaka* सोऽहं प्राप्य मनुष्यत्वं ससदमर्षमहोत्सवम् । महार्णवयुगच्छिद्रकूर्मप्रीत्यार्षभोपमम् ॥ ५ ॥

Page 210—lines 1) Here follows the *उपनय*, explanatory application, of the *दृष्टान्त* noted above. 12) Even if one is born as a man, to belong to a worthy family etc. and to get Jina-dharma are something equally rare. Compare *उत्तर०* III 1 X 4 ff. That Jina dharma is rare is nicely explained with a number of apt similes.

Page 212—lines 1) एव च तस्मै मुनिर्बो has a metrical ring. The Danda should be put after कालो, and not after कुलसम्बद्धस्य. 6) The author explains how one's Karmas are all powerful and how their consequences are certain and cannot be escaped. 10) A philosophical attitude like this that one is responsible for the consequences of one's own thoughts, words and acts definitely enables the individual to behave better and supplies a stable base for the moral balance of the society. This is really to the credit of the Jaina teachers that they have been able to evolve a philosophy of conduct uninfluenced by any reliance upon Super natural intervention or guidance. 32) Uddyotana stands almost unparalleled in this peculiar style of presenting a string of short and effectively varied sentences and clauses.

Page 213—lines 7) युवराज is *de facto* entrusted with the powers of the king. Of course, the context may not allow us to generalise about the contemporary practice. 11) Heretowards is expressed as genuine yearning for adopting the life of renunciation characteristic of a Śramaṇa or Jaina monk. 23) This shows how renunciation even during boy hood was lauded at the time of Uddyotana, to-day, however, though now and then practised, it is not looked upon with favour by the society in general.

Page 214—lines 6) Some of the similes are quite catching. 13) In the view of the author, it is never too early to adopt *śramaṇya* perhaps boy-hood is better suited for its adoption. 16) The two verses, one in line 16 and the other in line 18, are paralkilly drafted. What is true of Śūrya is also true of the Jina śārya. 20) It is a prayer in Sanskrit and the metrical form is of Śūrya. 21) Rāmaprīṭha's Sanskrit Digest reads शेष for मोक्ष. 24) See above p 183, line 13 f. 31) The Sanskrit text (p 727) rightly renders the last pāda thus—पश्यन् रक्षिता एव ।

Page 215—lines 12) The normal form of Blessing is *धर्मवान*. 29) It is possibly a contraction of एव or एवम्.

Page 216—lines 4) A *गुरु* was assigned to him. It obviously means a party or group of monks organised for *vidhār* or *tour*, see also line 6 below. 22) They are called *गुप्तार्जिन*.



Otherwise the use of धनस् loses significance 8) Note the distinction between अनुव्रत and महाव्रत the former is prescribed for a limited period in the case of a house holder and the latter is prescribed for a monk for the whole of his life 9) Hereonwards there is an exposition of three गुणव्रतस and four शिक्षाव्रतस, which stand thus—विश्वेशानन्यदण्डविरतिसामाधिकप्रोगमोपवासोपनोगपरिभोगपरि-  
माणाविधिषिदिभागवतसपत्रद्वय । तं सू० VII 21 For details see also the उवासमदसाओ On the enumera-  
tion of गुणव्रतस and शिक्षाव्रतस there are minor differences here and there 16) Compare मारणान्विनी  
मलेक्ष्मा जोषिता । तं सू० VII 22 19) Hereonwards the व्रतचारस of the above vows and सलेक्ष्मा  
are described Compare उवासमदसाओ I 45 ff and तं सू० VII 25 ff Uddyotana appears to  
follow the *Tatparihandita* closely

Page 223—line 4) The term दीक्ष is used for the व्रत and शिक्षाव्रतस, see also the तं सू० VII 24

Page 224—lines 7) Here बम्पापुरी is mentioned, but elsewhere, p 217, line 11, it is बाव दी

17) अनुव्रतमार is the name of Mahāvīra in one of his earlier births 31) सक्कारो=सक्कार or सक्कार ?

Page 225—lines 7) 'you yourself get burnt' 13) गारस्तिण=गारस्तिण 24) Some of the  
expressions have a metrical ring

Page 227—lines 1) Hereonwards there follows a fluent exposition of the twelve Anuprekhas  
1) वनित्य, 19 20, 2) असारण, 21 23, 3) सक्कार, 24 32, 4) एक्कल, next page 1-4, 5) अमत्त, 5 8,  
6) वसुचित्त, 9 23, 7) आसव, 24—(next page) 2, 8) सक्कार, 3, 9) निज्जल, 4-7, 10) छोव, 8, 11)  
घम, 9, and 12) बोधिवुल्लंभाव, 10 11 The enumeration agrees partly with तं सू० and partly with  
other Prakrit sources For a detailed discussion about them, see my Intro to the *Kārttikayānu-*  
*prekṣa* (Agas 1960)

Page 228—lines 11) The author gives here his ideas about digestive process inside

25) वेगसरो (?) 28) Some of the illustrations are interesting

Page 229—lines 6) Are we to read विरम्भ for व रम्भ ? 19) Better read विरिण for दिट्ठीण

25) See the notes above on p 96, line 5 and p 110, line 7 There is some confusion between  
the names in heaven (पद्मसार and पद्मवर) of मानव and मायादित्य

Page 230—lines 1) Here, in this paragraph, the author makes out the point that a Samyag-  
dṛṣṭi, without good conduct (a tiratā) will be unhappy, but, if he is endowed with good  
conduct (tiratā), i.e., he abstains from all sins and is pure in mind, he is happy 12) This is an  
अनुव्रत verse 13) The term पद्मावगण obviously means questions and their elucidations (in  
reply) thus the contents included under the title पद्मावगण are out of place 20) The grades  
of existence, the physical disabilities and equipments, intellectual gifts, possessions and other  
worldly environments depend on one's own Karmas, and what Karma lead to what types of  
consequences is elaborated here in §§ 356 onwards 32) The tendencies and acts which lead the  
soul to hell (lines 32 to p 231 line 1), see तं सू० VI 15—वत्तात्परिद्विहय नारकस्यायुष ।

Page 231—lines 2f) The tendencies and acts which lead to different gatis (ll 2-4), to  
different genders (ll 5 7), to duration of life (ll 8 9), to comforts (ll 10-11), to fortune (ll 12 13)  
to grades of intelligence (ll 14-15) to pangs, fortitude, and fruitfulness (ll 16-21), to frustration  
(ll 22 25), to defective organs, different social status and unbalanced routine (ll 260 to p 232, l 4),  
but one who is endowed with three jewels attains liberation 10) Compare वज्जालय, 5 first line

Page 232—lines 24) The name of the king is रणवदी=रणवेद, but P reads रणवदी  
Both the spellings are available—विज्जुवदी and विज्जुवदी P is partial towards the second One the  
next page, line 2, we get J वृद्ध P वृद्ध—such instances indicate that the earlier Ms contained more  
Saurasenisms which were eliminated in later codices under Mahārāṣṭri influence

Page 233—lines 9) This Sanskrit line is just the half of an अनुव्रत verse 19) वरणि is the  
name of the king of Ujjain If the author's statement is based on any tradition, well, that should  
explain the name of that territory The term वरणि is to go back to the वरणि to protect वर  
(pres participle) नि in Prakrit or वरणि (रणि से राजान) सक्कार or सक्कार, possibly a contaminated  
form from सक्कार and सक्कार 'then' 23) मुररी Acc. aug 27) Some of the expressions have रूप

Page 234—lines 11) मरुद is a kind of drum possibly slender in the middle, or the reading  
might have been मरुद=मुरद निह्वदी is generally used for a lady with slender waist 13) वरिद्व-  
वरिद्व इति sing (on the mistaken analogy of वरणा, from वरणि) stands as an adjective of वरद्वरुण  
17) Obviously the poet has mastery over a fund of similes 19) The author mentions here a  
number of mythological maidens रणि, वरि, वी, हरी, रमा, उर्वरी, सवित्री and वरवरी

Page 235—lines 16) Each line has 30 मात्रा, it is of the गीति type, and it can be called हुणिणी-बुलम् (4×7, 2, with pauses after 12 and 18 मात्रा) 24) द्विपदीपुण्ड (Hema Chandonukhanna IV 83) If पद (meaning group) is also a name of some metrical form, may be that the reading is corrupt (विपर?) जमेदिवा also spelt जमदिवा जमदिवा ("मेदिवा"), Hema, Ibid VII 67 चित्त=चित्रा (Hema Ibid III 68) or चित्त=चूत यावा is well known 30) जिह्व=निद्राया? विमण=विह्वल? The author is adept in such style, with pithy sentences

Page 236—lines 10) Some word is missing in the first line 12) The first line presents some difficulty Are we to read कृत् ति ? 22) The प्रजलि विद्या helps them to know things at a distance, and it is both personified as well deified 26) ए=त, it is recorded as an independent form of the Gen Sing of युष्मद् see Hema VIII, m 99 Or वजन्ते, being read of uttered together, becomes वज ए 31) In the Ms P, there is a Danda after एते P clearly reads ततश्च, but I हसधान which is preceded on the margin by पञ्च As HERTEL has noted the Buddhist version (of the पञ्चवक्त्र) from Nepal was called तन्त्रास्त्राय, see my paper in the Adyar Library Bulletin, Vol XXV, parts 1-4 pp 354-55 The Sanskrit version (p 78 l 4) calls this merely a popular verse and reads the second pāda thus नागराजोऽब्रवीदम् perhaps a little improvement on the reading of P

Page 237—lines 1) This verse is quoted by Harivēṣa (A D 931 32) in his बृहत्पाकोद (Bombay 1943) p 152 in this manner तवा चोक्तम् नीयमान स्वर्गर्णे [मुपर्णे] नाग पण्डितरत्नोत् । य स्त्रीणां गुह्यमाख्याति तदत तस्य जीवितम् ॥ 3) सुविण्मि त मम would be equally a good reading 4) एत साहेयव्या (eventually साहेयव्यं ति)? Or एम [वृत्तो]? 16) Or वा (negative particle) य देवीहि अबहुरिक्तो And (I hope) he is not carried away or kidnapped by deities 29) Is अरिष just a particle of decoration here?

Page 238—lines 1) This is a विपुल शार्वा 5) The imagery is finely projected 14) अग्निरा, tip or top compare Kannada अग्नः शरीरित्त=शिरीष The comparison is possibly with a heap of tufts of shirip piled up in a big basket 24) काकालिषिया one who follows the routine of शपातलिखत a Tantric वाग्मया

Page 239—line 26) For facility of pronunciation the intervocalic consonant t might have been retained in such words as चितो

Page 240—lines 10) The word चारु has possibly some स्मृति verse in view We get in the बोधायनस्मृति (१ १३)—अतिहि देवो नारीणां पवित्रम् पवित्रगति । पत्युपविशमा भक्ति दैवत वा यथा पति ॥ The practice of अनुकरण or सती seems to have been common in the society round about See also a simile arising out of this custom p 82 line 20 16) Here वापी is graphically compared with कानिनी a nicely worded metaphor 37) Heronwards we have not only a series of dependent उपमास but also a good bit of अनुमास upto वज्रतराह almost of the pattern of मृदलायमक

Page 241—line 17) In the first three पदस we have the मृदलायमक

Page 242—line 1) Heronwards we have an exposition of उदय क्षय and शयोपशम of ज्ञान/वैराग्य and other Karmas with reference to इन्द्र क्षय बाल भय and भाव

Page 243—line 13) Here is a contrast of the conditions in the Aparavideha and Bharata

Page 244—lines 5) Here is a Sanskrit quotation 'मनसा देवता वावा पादिवानाम्' 24) This text says एको वर देवो The Sanskrit text, however, 'द्वौ देवौ स्त वावपत्यस्मदी' There seems to be some confusion of details in the Prākṛit text 28) Better a paragraph should begin with एव च भगवत् etc 39) Note how synonyms of root सह etc are used

Page 245—lines 6) Here is an exposition of the Lāyā doctrine to explain how individuals occupied with the same act (see 246 9) incur different quantities of sin 9) The form बहुए inherits the traits of बहुवे Note the form वपिरे a relic of the Perfect 12) Here is a fine account of what is known as ऐश्वर्यान्त 17) Are we to read य य भावण (Acc sing) कण्ठे य फलियए? 18) छाय Dāi hungry

Page 246—line 33) Note the Yamaka in this verse

Page 247—lines 7) 'दुर्वर्णना वल राजा' is a metrical foot 14) The proper name वज्रगुत् is rendered वैश्वगुत् by the Sanskrit digest, but it should be better वज्रगुत् 15) The story of Agadadatta in the com of the उत्तरायन very much resembles this story Compare the verse in the story मय्य सत् दिनाम पुरश्चर नो ह्यहमि जद नाह । तो यत्किञ्चनज्जालावकीमु जालेमि नियदह ॥ with line 16 here

Page 248—lines 9) Gautama raises this question, because this eating of flesh by one of the Deva yoni is against Jaina dogmas Mahāvira explains the situation by saying that the Vetāla is just joking to test the bonafide of the prince 15) वदितरिख, here सखि has the sense of सहिय 34) वेपई वा or वेपई व्वा—here lengthening of इ or doubling of वा is for the sake of metre

Page 249—line 30) In the तरंगलीला—आपणायद्विपकबाणकरो (p 37, verse 70) Rājasekhara has expressed a similar idea in his *Karpuramūṣṭi* II 6 अगमिन् भिन्नसरणी पञ्चबाण तीए मज्जे पुणो कद्विज-दुदवरागमाला । पच्छा अ से सरद तसणिरिखिएसु आजणवुडल्लिजवावहरो जणो ॥

Page 250—line 28) Note अखि करता ।

Page 252—lines 29) So the author recognises both the forms वद (line 1) and वद 31) Here the author seems to have confused between चपयमाला and चपावई, see 250 19 above The Sanskrit Digest rightly says 'चपकमालया प्रोचे' \* 83 12

Page 253—lines 4) करण मोत्तूण जुत्तसपयस्मि, वुदसय refers to the code of warfare 18) Vajragupta is plunged in sense pleasures, not even aware of the passing of twelve years since he left home so here is a divine voice reminding him, deluded by slumbering with infatuation as he is, that a Fall for him is inevitable, if he fails to remember the परलोकहित 26) In this paragraph *virati* is stressed even in the midst of pleasures

Page 254—lines 1) Pleasures are a result of Punya which accrues from the practice of Dharma without which all enjoyment is a mockery 11) Lovely and tempting lures cannot be a shelter from the pangs of hell from which Dharma alone can protect one 19) Nowhere there is anything like satisfaction in this Saṃsāra quenching of one thirst only gives rise to another, and so goes on the series in this Saṃsāra, irrespective of the fact whether one is a god or a man 26) Saṃsāra has manifold tortures, ailments, humiliations and sufferings which one should recollect and get rid of infatuation for pleasures

Page 255—lines 3) The sense organs are a trap and their pleasures are fatal in consequence, so one should be devoted to Samitis instead, with full control on mind, speech and body 12) Kulaka is obviously a group of verses 26) This verse वत्सगतमायैषु वनायै नास्ति सगलम् । धनया सह राजेन्द्र एकराम्युपिता दयम् ॥ is taken out possibly from a narrative context The source is said to be नीलिसास्त्र

Page 256—lines 30f) Gods are of two kinds सराव and विरागिन् The former class includes मोचिद, स्वन्द, वर व्यतार deities, गणपति, दुर्गा, यश, राक्षस, भूत, पिशाच, चिन्नर, विपुश्य, गयर्ब, महोरण, चद्र, नक्षत्र, सारस, प्रह, आदित्य, नाग, उदयि, गुणन, जनि, विबुन् and दग्ध All these are worshipped by some-body or the other, in some place, context or the other In giving fruits in response to devotion, worship etc these gods are only सहस्राक्षी, coincidental what is important is one's own Karma according to which there results one's happiness or misery The gods of the विरागिन् class (namely, महत्, सिद्ध, बाधार्थ, उपाध्याय and सर्वसाधु), when respected, only show the path of Liberation However, according to the भावना of the devotee, they become the cause or occasion of राग and विराग—both of which process is illustrated by parallel cases of the Māntric lute, sometimes a bit obscure Vitarāga god is indifferent to praise or blame Just as mercury dropped in fire splits into pieces which flow in different directions, similarly the sin disappears at the sight of Jina

Page 257—lines 22f) Here we have some Tantric description of the worship of सरागदेव These details have been worked out in a chart in the Gujarati translation, p 460, lately brought out by श्री हेमसागरसूरि, in the श्री आनन्द-हृदय ग्रन्थमाला, No 10, Bombay 1965

Page 259—lines 1) The *lajjālaggam* has a verse like this सखिद्वयं वुज्जं नमो जस्म वसाएण एरिही प्पि वेत्तामि सपल्लोए ते म्हा जेया न वेत्तहि ॥ 3) One can introduce here the popular notion of देव for पुण्य (see below 260 1) and thus the author has stated his concept about the relation between देव and पौरव्य which affect one's worldly prospects

Page 260—lines 12) पस्सिहुत्ते, Mas nom pl 13) बहुपमाणा Acc pl ? 18) As it is परराष्ट्र अखि . गुरुतम मन्ये ।

Page 261—lines 6) Religion can be and has to be practised not only by men and women but also by beasts and birds as well 8) A doctrinal point is raised who go to hell and how the hell life is incurred? Here four causes or items are specifically stated Compare बहुदग्ध-परिग्रह्य नास्तिरायुध, स० सु० १/15, which is more general The first three are covered by बहुदग्ध and the last by परिग्रह 22) The expression पाव-मरम बन्धानां परिग्रह इति is interesting

On the pattern of पावपदम जीविय, we can read बहिषा-परमो धर्म, rather than बहिषा परमो धर्म as it is generally understood 31) अनुज्ञा=अनुज्ञा

Page 262—lines 1) The context of the bird seeking consent of the elders to quit the world and adopt renunciation is really an अयोपदेश giving lesson to all those who are too much attached to the world This breathes the same spirit seen in the Uttarādhyayana IVX and IXX

Page 263—lines 3) Here the Mother is being requested to give अनुज्ञा to adopt renunciation The various terms of address are interesting 16) Note ज्ञे with infinitive 33) Here in the same manner the elder brother is being requested

Page 264—lines 3) The second part presents some difficulty 12) Here the younger brother is approached 18) Here the elder sister is being addressed 21) पोषाय from पुषाद्? 28) Now the younger sister is approached 33) Hereonwards the wife is being addressed

Page 265—lines 21) This optimistic desire to put oneself on the right track, for doing which it is never late, is a highly praiseworthy tone and a worthy outlook on life 34) पाषाहि=पाषाहि (=पादेय=दाय्यो) ?

Page 266—lines 18) He is addressing his children, then his father in law (l 11), thereafter his mother, his mother in law (l 17), and then his friend (l 31)

Page 268—lines 9) Here the references to Magadha, Rājagṛha and king Śreṇika bring us to a historical period 29) सुत्तगण=सूत्र- or श्रुतगण 25) Hereonwards some details of the निमित्तज्ञान are given Some syllables are auspicious, while others are inauspicious These topics, Dr Nemichandra Shastri, Arrah informs me, are discussed in Jaina texts such as बह्वैश्वर्यमणिहार, जामतान-सिलह वैवर्णज्ञानप्रद्वनवृद्धामणि चन्द्रोपदीपनप्रद्वन etc

Page 269—lines 7) The theoretical discourse about nimitta serves like a prelude and anticipates ■ it were, the dream of Mahārathakumāra 23) Here is a doctrinal discourse on the fourfold Ārādhanā ज्ञान दशन चरण and धर्म्य 26) Compare Ālucāra v 72 and 170 The topic of Jñāna is dealt with in 269 26-270 4

Page 270—lines 6) The topic of Darśana is dealt with in lines 5-15, with reference to its eight angas 14) This verse is often quoted May be that it is an old verse of traditional inheritance 18) Hereonwards ■ discussed चरित्रारपण consisting of five Samitis and three Guptis, which are called Eight प्रवचनमातृका 26) The last अरापण consisting of twelve penances ■ passingly referred to

Page 271—lines 11) Here is the offering of Sāmāyika, a good doctrinal discourse on its contents and mode of offering Having accepted Samlehaṇā, on the eve of his career, one abandons all violations (in thought, word and act, and all that is committed, commissioned and consented to) of the six fold vows (Five Mahāvratas and Rātri bhōjana vīramāṇa), ll 1 6, all notions of mine-ness in the context of possessions, relations and attachments ll 7-15, and all passions (kāṣayas) all activities, through words and deeds, which cause even remote pain to others lastly, he forgives all or apologises to all and want all to forgive him

Page 272—lines 51) Likewise, the saint Vajragupta, on the eve of his career, recounts and offers repentance for his various irregularities in the practice of religion He offers Sāmāyika, recollects fourfold Maṅgala and solicits fourfold shelter, the best of the four being Jinadharmā Then either he abstains from or devotes himself to items, enumerated from one to thirty three, as well as those of the miscellaneous type connected with Jaina doctrine (ending with p 273, line 22) This tendency along with the pattern of details is pretty old, see the Uttarādhyayana Chap 31 called Caravavāṇi, it is followed in the Dharmopadeśamūla, pp 67f (Bombay 1949)

Page 273—lines 6) Then Pratikramāṇa is offered with reference to various omissions and transgressions 20) Here the author has the tenfold enumeration of Prāyāścitta while another with nine varieties is also known, see the त० सू० IX 22 The former has मृत, अनवस्थाप्य and पाराधिर in the place of पश्चिहिर and उपस्थान of the latter 25) Similarly Svayambhūdeva meditates on the nature and types of Death, namely, Paṇḍita- and Bāla-marāṇa Right from conception death might overtake one at various stages and in various forms In this context see the अचारारङ्ग I vii 8, मन्वन्ती अरापणा (Sholapur 1935) which is mainly devoted to this, मरणसमाप्ति, one of प्रवचन texts, deals with this topic.

Page 274—lines 4) Within a few days after birth, the child may be offered as oblation or it may be affected by various diseases and ailments, the list of which is quite interesting. This list sheds some light on the contemporary practices like *ṛuṣe*. 16) Here some weapons used for stinking are mentioned. 22) After enumerating the types etc. of Death for human beings, the author deals with those of sub-human beings in their *Sthāvara* (27f) and *Trasa* forms (30f).

Page 275—lines 6) Death in hells and heavens is dealt with in the following lines 16) Hereonwards we get a description of the nature and constituents of the body which is after all perishable being subject to various ailments. What is more important is Dharma for the practice of which one should take the maximum advantage of the body without undue infatuation for it.

Page 276—lines 3f) One is to reflect on the nature of Jiva and its fate in Samsāra—here are various kinds of death, but the Pandita-marana alone helps one to get rid of Samsāra and attain the status of Siddha

Page 277—lines 7) In the same manner, the saint Mahāratha accepts Samlehapā and offers salutation to Arabanta, Siddha, Ācārya, Upādhyāya and Sādhu in ¶ 420-24. We get a good discourse on these five and their nature. The Arabantas, especially the Tirthakaras of all times, of all places, in their different stages of varying careers, and endowed with great qualities are described—a salutation to them leads one to Mokṣa. 26) Hereonwards we have a salutation to Siddhas, their types and varieties are interesting. Compare in this context T S X 9. To be included under the category of Ācāryas.

Page 278—lines 7) It is the Ganadhara, to be included under the category of Ācāryas, who are responsible for incorporating in Sūtras the words of Jina which thereby have come down to us. Different Ācāryas knew the Angas of varying extent. It is they who enlighten us in the Scriptural knowledge. Salutations are offered to them, of the various times and places. 24) The Upādhyāya is one who propounds the contents of the Angas and Upāṅgas for the benefit of pupils.

Page 279—lines 1) Here the Śāḍhu is saluted, and his outstanding qualities are incidentally mentioned. 2) जोषकारो has obviously the meaning of जमोकारो and its etymology might be offered thus जयकार > जवकारो (in Apabhramśa) > जोवकारो, the doubling is not in any way abnormal मुगति is often represented by सोमइ. We get both the forms जमोकारो and जमोकारो. This paragraph (§425) glorifies the पञ्चनमस्कार in view of its religious sanctity, spiritual powers and miraculous force. A good deal of literature has developed round this पञ्चनमस्कार both in Prākṛit and Sanskrit, and a good bit of it is published in two volumes, नमस्कार स्वाध्याय, published by जैनसाहित्यविकासमण्डल, Villeparle, Bombay-56, 1961-62.

[illegible]

pp 185 ff 27) For the episode of the alchemists, see pp 195 f 28) Here the reference appears to the context where the king meets various religious teachers holding different views, p 203 ff 29) *वृषभविद्याविद्वत्तो* see § 326 Then *दिवकोटि वामन* possibly refers to the episode of the Bird pp 261 ff

Page 281—lines 1) For the details about Kāmagayendra, see above pp 232 ff 2) For details about Vajragupta, see above pp 244 ff 3) About Svayambhūdeva, see above pp 255 ff 4) About Mahāratha, see above pp 268 ff 5) The topics of Ārādhana etc pp 269, 23 f 8) Raga is attachment or attachment for the world and its ties Rāga is acceptable (for treatment) or praiseworthy provided it leads finally to non attachment or Vairagya 11) Two parts of the *Vasudevahīndī* have appeared from Bhavanagar (Ātmananda Sabha) From the first part it is seen that the *Dharmālakṣandī* is included in the *Vasudevahīndī*, but here Uddyotana by using plural *हिंदी* seems to indicate that the *Vasudeva hīndī* and *Dharmālakṣandī* are two works 13) For the reference to *गुगुलु* see p 13, l 8 14) This has possibly in view the conversation which the king had with the goddess, especially p 15, line 9 etc 15) For the context of *पुष्पदन्त*, see p 129 16) These non Jaina deities are referred to more than once in the text : 20) Some apparently unpalatable details can find a place in the *चर्मका* which ultimately gives rise to *सम्भव* 23) *देशी* or *चाम्पारी*, many speeches, dialects current in different देश, territories, parts of the country *य* possibly refers to recitation From the mention in the preceding line and here, it is clear that the name of the work is *Kavalayamālā* 27) The author tells here that within three hours of the day he composed one hundred *granthāgros* (extent of one hundred *anusṭubh* units) and possibly went on writing (or having got written note the reading of P) them on a slate as was the custom in those days Mum Shri PUNYAVUJAYAN tells me that generally the authors recited as they went on composing and some one else, if not the author himself, went on writing side by side on a slate with a soft stone piece (something like chalk) 23) On the position of *ह्री* a deity of the महाप्रपन्न in Jaina mythology, see the *हस्त्यारम्भ* III, 14 9 She plays a significant role in Jaina rituals and Tantra The author feels that it was due to the benign favour of *ह्री-देवता* that he could compose this work with such a remarkable speed

Page 282—lines 1) These two verses are really touching, and almost with paternal affection Uddyotanasuri has presented *Kavalayamālā* to the world of scholars Some of the words have a double meaning 3) This is a Dharmakathā Various Kalas are described or shown here Many kings have taken *dīkṣā* in this Kāthā The author wishes that his work should live long like the fame of Rābha the first Tīrthakara 4) This paragraph gives personal details about the author and as such it is a biographical Prastāva The two Mss J and P show great variations in the details of this Prastāva and they deserve careful study J gives more details, and some of them are a second thought, and at least once intruding on the continuity of P 4) P has not got first two gāthas That means it does not refer to two Pāthas (Dakṣiṇa pātha and Uttarā pātha) and to the river Candrabhaga or the Chinab—the Acesins of the Greeks or rather the united streams of the Jhelum and the Chinab The Prastāva according to P, therefore begins with line 6 which opens thus *यस्य पयसि पुरीष पद्मदा* etc 6) The letters *ra* and *ma* are very much similar in P, so one is justified in reading *मिहि-तोरायण* 7) Ācārya Harigupta hailed from the Gupta vamsa, he was a Guru of Toramana, he had his camp (possibly during the rainy season) at Pavayā (on the bank of Candrabhaga) from which capital Toramāna ruled the country (it enjoyed the sovereignty of the world) 8) The Ms P does not specify the relation between Harigupta and Devagupta, J makes it, however, clear This Devagupta is possibly the same as the one mentioned at p 3 line 28, like his teacher Harigupta, he also hailed from the Gupta vamsa and is styled Rājāry He is mentioned earlier along with other literary figures, and here he is called a *वशि* or *महेश्वरि*, and in both the places there is a reference to his fame '*prajāda*' or '*prajāda*' May be that he had written a work like *गुप्तसचरि* P specifies his fame thus *यस्य वि विम्वरे विनी* 8) Śivacandragana is called Mahottara, a well known title, *सर्वद्वी* stands obviously for *महद्वी*=*महत्तर* 9) Both J and P say that he came and stayed at Dhinnamāla or Bhilamāla The reason why he came from the Pavayā area to Dhinnamāla is that he wanted to pay respects to Jinat (in various temples on the way) 10) Śivacandra's pupil is Yakṣadatta with the title Kṣamāśramana The Editor of the *Rajasthan through the Ages* (Bikaner



In this address he puts together some details from the *Kualayamālī*. Jalor was possibly within his jurisdiction. 4) Uddyotana calls himself Ācārya here, and tells us that he was a limb of or belonged to Candralula. 5) Earlier only Caitra-kṛpṇa-caturdaśī was mentioned, here more details are given. It was completed (the reading of P is more explicit) in the afternoon, when one day was less for the Śaka era to reach seven hundred. The year ends with Caitra-kṛpṇa-amāvāsyā. This last day but one of the Śaka year 700, according to JACOB, corresponds to the 21st March 779 A.D. He has an important note thus explaining बोद्धीयै चैत्रस्य निष्पन्नस्य १८ Caitra ba-di 14 "This date is interesting from the point of view of the Calendar. As the Caitra-day invariably begins with the sukrapaksa of Caitra, the date in question would seem to be recorded according to the pāramitā scheme in which the dark fortnight precedes the bright one. But as KILHORN (Ind Ant 1896, p. 271 f.) has shown from dates in inscriptions that in connexion with Śaka years almost always amanta months are used, the prima facie interpretation of our date becomes extremely doubtful. In the year under consideration, however, there was an adhika Caitra which precedes the nava month, therefore, in this adhika Caitra ba-di 14 is the last day but one of the preceding year, if the year began with nava Caitra, as it ought to do, since the new moon initiating true Caitra immediately preceded Mesasamskānta. I, therefore, believe that SWAMIKANU PILLAI's assertion (*Indian Ephemeris* vol. I, part I, p. 65), 'when there is an adhika Caitra, that begins the year', applies only to modern usage (*Samatuccalāhā* Intro, p. II, Calcutta 1926). 6) This section presents what is called Pravacanamangala. Such a mangala comes at the beginning and at the close of a discourse or treatise. It consists of salutations to all the worthy ones and to all those who deserve reverence and recollection of whom develops an auspicious mood (in the individual) as well as atmosphere (round about). What J presents is a different draft of the Mangala from that in P, though some of the contents are common, and these contents go back to ancient Mangala sūtras. Some forty four of them are a part of the Mangala salutation at the beginning of the Vedanakhapada (Gaṭkhanda-gama, Khanda 4, Bhāga 1, Book 9, pp. 2 f. see also the editorial observations in the *Vraja paricaya*, and Book I *Prastāvanā* p. 29 f.). The Dhavala com. on this section explains fully all those expressions which are common to these Mangala salutations. The references to various बुद्धि and भक्ति are interesting. 16) Perhaps देव for देवी. 17) It may be noted that the Mangala in P refers to the Siddhāyatanas in the Sammedaśāla. 18) The two Mangala passages drafted independently and added in Ms P and J, using the same basic traditional material, might have been put at the end of the Ms when they were completed and consecrated. किं किं अयदिक्का is a better reading found elsewhere in the म प खस.

Page 284—lines 5) The expression किं किं कियं वदीयका is a bit elusive, the term हिलिहिलि देवीनो is in plural. If it does not refer to द्यौ (द्विरी > द्विरी > द्विरी in popular Apabh.) and ह्यो-देवी it has in view some local tutelary deities invoked in Tantric rituals. See the formulas in the मन्त्रराजसूत्र. Muni Śrī PUNYAVIHAR kindly showed me an advance copy of what is called पञ्चमण्डलसूत्र printed in the मन्त्रराजसूत्र of सिंहविरचिता (in the Singhī Jaina Series). Some of the prose passages in this Collection have close correspondence with the matter in our paragraph 431. There are some significant various readings which need careful study. 7) The concluding verse clearly indicates that a Mangala of this type is to be recited every day. 8) This seems to be the author's approximate calculation recorded in the draft included in the Ms P. Even after this calculation noted in the body of the text, it is interesting to observe that the Granthāgāra noted by the copyist of the Ms P is only 10,000. The subsequent reference to Uddyotana possibly belongs to the copyist. 11) Why it is a सदीयका, see ante p. 4, line 16. 16) The Ms J plainly mentions the date when it was completed. It is Samvat 1139, Phālguna Vadi 1, Sunday

# Concordance of the Printed Text with the Mss. J & P

In the first column, the No of the page of the printed text of the Prakrit *Kuvalayanātā* is noted, then in the next column it is indicated where that page begins and ends in the Ms J (leaf No, a or b, line and column), and in the last column, it is shown where that page begins and ends in the Ms P (Page No, a or b, and line) This Table will enable the critical reader to spot the context of the printed text in the Mss either J or P

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3	2b	2	1	3a	5	1	2a	8	2b	7
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5	3b	7	1	4b	2	1	3a	4	3a	18
6	4b	2	1	5a	3	2	3a	18	3b	14
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13	9b	2	2	10a	4	1	6b	1	6b	15
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15	11a	1	2	11b	3	1	7a	12	7b	8
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38	29a	2	2	30a	2	2	18a	11	18b	11
39	30a	1	1	30b	6	3	18b	11	19a	17
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41	31b	3	1	32b	3	1	19b	11	20a	18
42	32b	3	1	33b	1	2	20a	11	20b	18

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83	68a	4	3	69a	5	1	41a	5	41b	5
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85	70a	3	1	71a	1	1	42a	5	42b	5
86	71a	1	1	71b	4	2	42b	5	43a	4
87	71b	4	2	72a	8	3	43a	4	43b	1
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89	73a	4	3	74a	5	2	44a	1	44b	2
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91	75a	2	1	76a	2	3	45a	1	45b	1

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138	118b	1	2	119b	2	1	68b	6	69a	7
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183	158b	2	1	159b	1	1	89b	7	90a	4
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185	160a	6	1	161a	3	3	90b	4	91a	3
186	161a	3	3	162a	3	2	91a	3	91b	■
187	162a	3	2	163a	1	3	91b	2	92a	2
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# ADDITIONS AND CORRECTIONS

## Introduction

P.	L	Read
22	5	MANGALA
31	23	Sihāṇa
31	45	emergency
40	44	Mākandī
55	29	Northern
69	44	the ear
79	21	of a <i>palli</i>
82	47	are (for like)

## Prākrit Text

P	L	Read
1	12	कल्पिया विनास-
3	7	'सौलमइआ धम्मो'
3	21	can it be वो (वो) लिख, cf Marathi बोलणे talkative or vocal?
5	9	कृतित्यान च समवा
9	4	विनिगिज्यालेम
9	5	धण-ममओ
9	12	अवणण
10	12	दिट्ठिवाएहि
10	44	P om वे P बाहु,
12	14	उववय हेण' ।
13	6	निवादिप
13	13	आसगमु मुहामपत्था य भणिया
14	2	अच्छउ ता
15	29	Better विलिय with ।
16	27	दीसइ मिलिए
20	2	साहिय तेहि
20	7	Better सोज्जीतो
20	9	विप्पउत्तो
22	13	हेलाए
24	26	जिय-समुद्
25	21	पाहलाहि
25	22	ग्ताहि
29	10	जाव य
29	12	रमणियरो
30	22	मोहेण
30	32	बालूयाए
31	14	मउपा सत्तायारेहि
31	22	रवि-मुत्त
31	38	on the margin in )
32	9	मुरमुहणो
32	19	कुमुमवाण
32	24	अमयण
32	28	जणइ
32	47	P मुत्तलस्स
33	18	मयरद-वद-
33	24	मुच्चति

P.	L	Read
33	29	लीव-महाय य धट्ट-मग
34	16	आण य पुच्छ
35	8	उवमणूण
35	14	जण-मणहू वयण-मोगम मुह-म्व
36	17	विणीणया
37	16	मम्वय
38	2	परवण
38	12	महोयर, following P
39	7	अपया पय-
39	17	तेहदियएमु
39	23	गदाइट्टा
44	31	विनि य भाणेण पुणो
45	13	निहाएओ भीमण
45	21	बहु लीय
46	6	पय्यालियाई
46	44	P एय व मति०
47	48	(the page of ) has
48	2	निहणया
48	8	'जणय पयिमामि'
48	11	-जाणवली-
49	29	णा-याणिमो
51	5	वज्जावज्ज,
51	24	मूह-महरलो मुद
52	14	-वद-
52	36	P जणो
53	14	बाल-बीलया०
55	4	इट्टु
57	7	तहाविवरीय
57	21	'णहि णहि'
62	28	मुदरो मरो
63	31	रइय
65	26	-मल्लतबोलाइय
69	13	अदमट्टी
71	24	भागीरथि
72	49	को बारअइ
75	10	पलायमाणो
78	10	मुवण्णदेवाए
78	28	-हिययाण
78	36	P om सो मयण etc ,
80	23-4	'एवमवज्ज वराओ'
81	9	पियउडो
81	33	मूदाण
82	1	विलीण
85	3	वच्चलो
86	20	अयाणमागस्स
91	30	गीयत्था
92	25	पवणुदुय
94	3	बहु वणुह
97	10	'पक्क-वर
98	29	कोइय



P	L	Read	P	L	Read
106	18	उद्गादया	150	8	वाहाजुवलेण
106	19	गव्वुत्तुण	150	20	सरहदुयसोरदु
107	25	अवहरिय	151	24	तेग भणिय
108	27	चित्ती	151	46	faithfully
108	28	-णिम्मविया ॥	153	12	देसीभासाओ
108	30	-मेत्तेण	153	15	गधि काकणि सवाया
108	47	दिनाओ P चियानले	154	28	लुदाययाकि
112	21	दुदु-	155	9	इडवम्मास
113	21	सव्वजोवेसओ	155	12	कुमारो 'जहाणवेसि' राइणा
117	3	घरिणिओ	155	16	य सा ।
117	27	बज्जो	156	29	मत्तु ता
118	25	वाहिउ	157	34	उवट्टिमा
120	16 7	सयल-अपल	159	11	णन्विय
120	21	अवन्नराया इमा	159	29	-ववएसीह
121	16	अलया हत्तल	160	4	चाणसि
121	19	पतीहि णच्चइ	160	18	इयमूह
121	20	भणइ व	160	30	पयत्तो
122	1	-पाययासणो	163	8	उववण्णा
122	2	-अलत	163	9	वणिय-
123	2	णिट्टुर-ओर	164	40	P खुहिय
123	7	गणिमतो	165	26	कज्ज एव
124	1	वाह्माइ अतेउरिया जणस्त	166	11	समुरासुर-
124	4	Omit one जय	166	20	जवाणा
124	20	समुग्गिज्जमाण	166	21	णियरज्जणाइ व
125	30	उव्वट्टिऊण	166	33	पारियाय
127	29	णाभाइ किरिया	167	21	अण-तरवर
128	16	पणाभियाइ	168	21	महिइ
128	20	इत्तवण्णय	170	14	पुहइसारो
129	14	विट्ठ-नेत्ताण	170	20	कि व सन्नि
129	17	भिण्णासपुण्णा वा सत्ताई	170	48	य दिपठे
129	30	उज्जुए	173	10	कीरउ [एस] एरितो
131	11	गेहवता	173	20	समागयाओ बार°
136	24	ताई वि उज्जिऊण	180	14	वेसेहि' ति
136	25	पयत्ता उडम्पहार	180	18	-इडवम्भो
138	14	अलया पुरि	180	32	मज्जुस अलज्ज यिय
142	1	उज्जोणणसूरि°	181	30	पयत्ता
143	4	जो पयत्तो	182	26	इमाए
144	1	मुहुम व जायर वा	183	24	कुवलयमालाए
144	2	भणावेइ य भण°	183	32	मोत्तुण
144	8	विणिज्जर	184	1	सओ सिद्ध ॥
144	12	सजीव तओ आइ ॥	184	6	इदगई जम्मा
145	2	भयाभि,	184	23	मुद्द
145	38	for सपत्त	186	21	खिप्प त भरयतो
146	10	ताओ मए	186	32	अइपुत्त-
146	15	जुवदय,	187	4	एय चिर
146	31	अ एय,	188	5	वट्टए
147	5	सज्जगिरि	189	22	दीण धिमवा
147	12	दव दहु etc., a h <sup>with</sup>	190	14	रमणिज्ज ॥ ति
147	24	भारुपावेय	190	22	एय
147	27	बावइ	194	29	जणमाणा
148	31	भज्जमाणेण	195	6	अणरवो
148	31	'साहम्मियस वदायि'	195	25	पट्टिवाओ,

P	L	Read
199	17	पाम व व
199	31	परीश्रो
200	5	अउण्णण
201	21	वि ए ऋच्छि ॥
201	33	दसण विमुद्धि पाणस्य
203	8	भोगित
203	35	भूय
204	20	रादणा
205	39	त्रिभ्राणं
207	20	वह्मो
207	23	विममा
209	14	महम्मोहि उवविट्ठो
210	6	मनाव-
210	26	त्रिण-ववणं
210	31-2	वचकुं
211	1	तह मुद्धो
211	3	कम्म विवरेण
211	6	-अणिय-
214	15	पाहाउय-
215	2	-मदिरोवरि
217	32	सज्ज सच्च
218	3	जयस्य
218	11	सम्म तु ॥
218	25	कुसमए
219	21	अह्मोणि सुगई गुजा
219	22	वा तप्त
220	9	वचणियम्मि
221	2	मिक्कण
222	4	वाम मुहमुक्क
223	2	विहय
223	31	एक वार ति
223	32	विलीय-
224	19	चाई कुमलो
224	26	कम्मकलयाए पलविउ
224	28	मुद्धउ गुण
225	13	मतवादिणो
225	25	-पूवय खित्त लोहिय
226	12	गह-गहियो
230	1	गरस तिट्ठि-मणूय
230	18	रवणगजो ।
230	29	दसण मुणित
231	11	मत्त व पाणय
232	17	वल्थि-वल्थ
234	11	रेहिण
235	11	सयवर,
235	18	उवगया,
236	14	कामगइद-गरल-
237	21	ओवइय तम्मि पएमततरम्मि,
237	29	मुमुमुयिजण-
238	19	सहति ।
239	3	हा हा अयाणए

P	L	Read
239	23	रजगणपा-
241	3	वागण्णवण-
242	15	अवही-आवरण-
243	15	उगुव-
243	23	जय
243	29	महता वगनेवो
245	6	नियमरइगुगोह
246	23	गुग्गा
247	20	वयुणदव
248	2	वचणंगु
250	27	वहि
251	17	पग्गल-पग्गल
251	29	मणिय
252	13	गजगो
252	31	विनिम सीण
253	30	मक्क
257	1	पाया
260	3	वयुण-वयण
262	34	मुह दीह-
263	2	वयम
264	18	अणयो
264	25	अवल्ल
267	29	पण्डित-रुण
268	11	वडुमाण
269	7	वायाभि
269	8	तत्थ ॥
270	14	अट्टेव
270	19	वच [वत्ते] पाणे
270	23	व गित्तो
271	27	वि [मज्झ] मज्झस्यो
271	30	नाममि
272	25	पाय-अज्जयण
272	28	सिट्ठा
273	29	आयात-वगण
275	25	मुहाई
276	27	पण्डित-वाहण
276	31	वडुपाइ
277	26	कम्म सिद्धाण
278	21	पइ कीरइ
278	7	मुण्णे व पाव
280	28	निययाण वेत्ती
280	28	आया वणण
281	23	वयणय-
282	1	मुणण नेहेव
283	7	वइलणाहिमापा
283	11	उग्गुमईण
283	26	वइलणाहिमाणो
283	32	सज्ज-नापाइ
283	41	अणतोहि सज्जोहि
284	8	महत्साइ

Sanskrit Text & Notes			P	L	Read
			*28	13	समोपरि समस्ति
P	L	Read	*44	29	'तनय पञ्चचन्द्र पुन'
2	40	readings	*45	36	वारपट्टे
*14	18	'बत्कोटि	126	18	चरणनमहा
18	32	[सामौष्य]	156	25	सेरीयो

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